

THE ART AMATEUR

DEVOTED TO ART IN THE HOUSEHOLD

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{ WITH 11 SUPPLEMENTARY PAGES,
INCLUDING 3 COLOR PLATES.



"MADONNA AND CHILD." FROM THE PAINTING BY GEORGE HITCHCOCK.

(ONE OF HIS PICTURES FOR THE WORLD'S FAIR.)

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Now closing its fourteenth year, The Art Amateur has the largest bona-fide paid circulation of any periodical of its class in the world.

The publisher is prepared to prove this claim (so far as art periodicals printed in the United States are concerned) by leaving it to the decision of representatives of the three American book publishers: J. B. Lippincott Company, D. Appleton & Co. and Houghton, Mifflin & Co. He is equally willing that the Committee of Inquiry shall consist of the business managers of the three leading New York magazines—"Harper's," "The Century" and "Scribner's;" or of representatives of the three New York dry-goods firms: Arnold, Constable & Co., J. S. McCrory & Co. and B. Altman & Co.

These gentlemen (or whoever else may be chosen to form the Committee) shall have free access to bills for paper and printing, subscription books, monthly payments of the American News Co. and Post-office mailing vouchers, and any and every other means shall be afforded the Committee that may be required for a thorough and impartial investigation covering the period of a full year up to date.

If the publisher of The Art Amateur does not succeed in establishing its claim to the largest bona-fide paid circulation of any periodical of its class, he agrees to forfeit the sum of \$500, to be given as a prize to the most efficient pupil of the Art Students' League, or of any other art school that may be designated; or he will contribute \$500 to any charitable or benevolent fund related to art or journalism in New York; it being understood that each contestant shall agree to the same forfeit.

NEW YORK, June 1, 1892.

MY NOTE BOOK.

Leonato.—Are these things spoken or do I but dream?

Don John.—Sir, they are spoken, and these things are true.

—Much Ado About Nothing.



HAT do you think of the World's Fair buildings?" you are asked if you have just returned from Chicago, and the possibility of your making an independent reply is anticipated by the supplementary and self-answered query, made in the same breath:

"Wonderful architecture! Beats

anything in the world—doesn't it?" In Chicago, it would be dangerous to hesitate for a moment in your acquiescence, and even in New York, among the artist set identified with the great enterprise, it would hardly do to qualify the confirmatory answer so confidently awaited. Entrenched behind the bulwarks of The Art Amateur, however, it may be safe for me to suggest that the question should be put in a somewhat different form. When it is put to me, I like to know whether it is really as architecture that I am to declare the buildings "the finest in the world," or whether it is regarding them merely as temporary structures put up only for the purposes of the "Fair," that I am to be committed to this unequivocal verdict. The point of view makes a great difference. Architecture, as I understand the term, implies the existence of certain relations between the exterior and the interior of a structure. Are these conditions met at Jackson Park? The noble quadrangle comprising the principal buildings presents a spectacle that is most impressive. One walks by them as in a trance, so transcendently grand are their proportions, so magnificent are the richly decorated façades, the towering columns and the gilded domes. It is difficult indeed to believe that the scene is real. It reminded me of those endless vistas of Titanic architecture one sees in Martin's paintings, "Belshazzar's Feast" and "The Day of His Wrath," the mezzotint engravings of which may be known to the reader. Then I thought of some of the wondrous visions of Claude and Turner, and found them surpassed by my actual surroundings. The crowning beauty of the quadrangle is the imposing "Peristyle," with the blue waters of Lake Michigan seen through a score of openings in the long row of stately columns. The last time I visited the "Fair" grounds, it was a glorious day, and under the clear sky the great buildings were fairly dazzling in their marble-like purity, while the sun made thousands of little lights dance upon the wavelets and touched with gold a score of white sails. I found myself exclaiming: "I am glad Chicago got the Fair. All this would have been impossible in New York!"

As I turned to retrace my steps, I saw a laborer lifting into position a section of a huge column, which seemed to weigh almost a ton. It was made, of course, of the composition known as "staff." Then I remembered that buildings, peristyle, sculpture and all were of the same flimsy material. Like Jonah's gourd, all could come up in a night and perish in a night. My day-dream was over. What I had seen was only a grand mise-en-scene. These noble structures so well simulating marble or granite were the mere husks of architecture. They suggested the splendid edifice erect-

ed by the pastry-cook for a wedding-breakfast, which you may lift bodily without injury to the cake inside it. You might raise the shell of almost any of these buildings and find beneath it only a net work of iron girders—a triumph of engineering skill, but having little or nothing to do with the serious problems of architecture. You might cover the station at the Grand Central Dépôt with just such a shell without materially changing the condition of construction. Hence, when I am asked: "What do you think of the World's Fair buildings?" I am inclined to reply: "Wonderful indeed! Admirably suited to their temporary purpose! In general effect, more impressive by far than those of the similar exhibitions at London in 1862, at Philadelphia in 1876, and at Paris in 1889." But let not the uninformed be led to confound these lath and plaster structures with architecture. Real architecture is quite a different thing.

THIS point fairly understood, no one can deny that the result is a great triumph of artistic as well as engineering skill, and I am very glad to note that, at the hour this magazine will be in press, a large and influential representation of New York's most prominent residents will be doing honor to Mr. D. H. Burnham, Chief of Works at the World's Fair, at a banquet in the Madison Square Garden. To tell the truth, it is about time that New York did something except sneer at the wonderful enterprise which the Chicago people, in the face of the greatest obstacles, are bringing to a successful issue. Since New York State Commissioners Depew and Thatcher, last spring, with the valuable assistance of Mr. J. Seaver Page, Secretary of the Commission, brought together at dinner at Delmonico's a few score of leading New Yorkers to consider what could be done to secure at the exhibition a proper representation of the Empire State, the only manifestations on the part of the Empire State have been those of ill nature.

As a rule, this has not harmed the World's Fair. But in one respect New York has had the power to make her unfriendly disposition felt, and she has not been ashamed to use it. I refer to the refusal of the Metropolitan Museum of Art to lend three pictures specially asked for, without which certain missing links in the French section of the Fine Arts Department cannot be supplied. The pictures are the "Joan of Arc," by Bastien-Lepage, "The Boy with the Sword," by Manet, and "The Horse Fair," by Rosa Bonheur. Of all the art museums in the United States which have been asked to contribute in this way, the Metropolitan Museum alone has declined. This churlishness is almost incredible in view of the essentially national character of the exhibition, to which foreign governments have arranged to send some of their most precious possessions. This refusal to lend the three pictures is the more ungracious in view of the fact that the Metropolitan Museum of Art will benefit largely by the generous efforts of the Art Director of the World's Fair, who, while securing from abroad, for the Art Institute of Chicago, and the Washington University of St. Louis, to which he is professionally attached, various very desirable casts of sculpture, hitherto unobtainable, included the Metropolitan Museum among the beneficiaries of his labors in this direction. What has hurt the World's Fair more than the actual loss of the Bastien-Lepage, Manet and Rosa Bonheur is the moral effect of the refusal, for it has deterred some private owners from lending pictures who otherwise would have done so.

ON one of the pages devoted to the World's Fair in this number of the magazine will be found an illustration of the "Washington and Lafayette" group by Bartholdi. Opposite to it is shown the same sculptor's "Lafayette" in Union Square, familiar to all New Yorkers as one of the few good public statues in the city. It is so strikingly like the new representation of the gallant Marquis that it seemed to me that it would be interesting to show the works together for comparison. From the waist down, it will be observed, Mr. Bartholdi's two representations of Lafayette are nearly identical. It can hardly be doubted that the original legs of the Union Square statue have been duplicated for the new group, notwithstanding that in the first instance the feet are not yet planted upon "terra firma," while in the other the meeting with Washington is an accomplished fact. This new work by Mr. Bartholdi, it will be remembered, was

executed for Mr. Joseph Pulitzer, of The New York World, as a gift to the city of Paris.

HAVING complied with the request of Mr. D'Ascenzo to "state its reasons" for its "regret to learn that graining and shaded mouldings and ornaments are among the subjects to be taught at the Pennsylvania Museum and School of Industrial Art," The Art Amateur might perhaps close the discussion as to the propriety of "a school of industrial art" giving instruction in the practice of such barbarisms. I gladly, however, give room on another page to the communication from Professor Miller, the able principal of the school. He says: "You and I agree perfectly in our estimate of both these elements of decoration"—so it is hardly necessary to pursue that branch of the subject. The Professor's curious reason for suffering such things, nevertheless, to be taught at his school calls for comment. He seeks to justify it "from the trade school point of view." Let me ask how what he concedes to be wrong in art can be right in a trade inseparable from art, and what reason can there be for the existence of his art classes apart from the influence they may exert on the trades that are taught at the school? Decoration, even in its most elementary forms, can have no existence apart from art. In fact, it is art. Whether it applies to the painting of the door of a tenement or the ceiling of a palace is only a matter of degree. Professor Miller aims, I know, to give his pupils such a practical education that, on leaving his school, they may be qualified to earn their living by the practice of one or another of the industrial arts, or the art trades—for the latter seem to have been added to the curriculum; but surely it is not to "teach them to do something that somebody wants," no matter what that "something" or who that "somebody" may be.

HERE I might let the subject drop, but Mr. D'Ascenzo has favored me with a second letter accusing The Art Amateur of inconsistency, in that it teaches "Tapestry Painting," and, in answering correspondents, tells them how they may "ebonize and stain wood," use wall paper made in imitation of Louis Seize silk, "finish woodwork in enamel paint of natural cherry color," and "paint walls to give the effect of wainscot." I hasten to say that when any of these things are done with the intent to deceive, they are just as open to condemnation as the vulgar sham of "graining" a cheap wood to look like oak or mahogany. The Art Amateur, however, never recommends any of these things with such an idea in view. "Ebonized wood," at the start, implies a costly foundation, and the elaborate process employed to change the color is the only permanent one. The staining of wood still less suggests deception. It simply preserves the grain, instead of hiding it as paint would do. "Woodwork finished in enamel paint of natural cherry" certainly admits of no deception, even if any were intended; for the surface is necessarily uniform in color. In recommending the painting of walls "to give the effect of wainscot," let me assure this gentleman there is no covert attempt here to infringe upon his "art" of "graining" or of "shaded mouldings." It simply implies the ordinary use of some dark paint to suggest the strength of construction: one naturally associates with the idea of "wainscoting."

WHEN I say, further, that the Louis Seize wall-paper alluded to does not, nor is it intended to, "imitate" more than the design and general style of decoration of the silk hangings for which it forms the cleaner substitute, I have answered all of the objections of Mr. D'Ascenzo except that in regard to "Tapestry Painting." As to this, let an abler writer than myself speak. Philip Gilbert Hamerton, in "The Graphic Arts," says:

"It very rarely happens that an imitation is superior to the thing imitated, but so it really is in the case of painted tapestry—certainly a higher kind of art than the costly manufacture for which it is a comparatively cheap substitute.

"Woven tapestry is a slow and tedious copy of a drawing without any of the intellectual or manual freedom enjoyed by the artist who made the original, but as it is one of the most expensive of all manufactures, it is prized for the associated ideas of wealth, and there is a certain poetry connected with it, because it was used in princely and baronial houses in the ages most frequently chosen by poets for the scenes of their inventions.

"The result [of painted tapestry] is technically just like woven tapestry, but artistically it is greatly superior, because it has the freedom and energy of original painting, as well as the exact coloring which the artist himself desired. His drawing retains all the accents he put into it, just as he intended, without the omission of those not noticed by the weaver or the exaggeration of those which attract a workman's attention."

IN anticipation of Mr. George Hitchcock's exhibition at the Boussod, Valadon & Co.'s galleries, a reproduction of his "Madonna and Child" is given this month as a frontispiece. Charming as the picture is in sentiment and composition, it is in the coloration perhaps that its main success will lie. The latter quality, of course, can hardly be even suggested in black and white. Let the reader, however, imagine this comely young mother and her infant bathed in the pearly atmosphere of a sunny day in Holland. The light is tempered by the floating clouds that appear in the patch of blue sky seen above the red gable-roofed houses; it is bright but not dazzling. The picture is essentially of the "plein air" school, and the quality of the air no less than the costumes suggests the locality the artist has chosen for the setting of his story. The old-fashioned orchard, and tulip bed aglow in the middle distance, are almost as characteristic as the costumes, which present such striking variety both in color and texture that at first one is inclined to call in question their probability. The violet richly brocaded petticoat (contrasted with the dark green of the mantle as well as with the grassy foreground) appears to be out of keeping with the simplicity of the rest of the costume; but in Holland one not infrequently sees a peasant wearing just such a costly piece of stuff, which may have been the wedding gown of a mother or grandmother. The apple-trees to the right of the picture are full of pink blossoms, some of which, seen filtered through the pale gold of the halo around the head of the Virgin, give a charming effect. Daisies and dandelions powder the foreground, and at the feet of the Virgin springs a single red tulip, which may be said to give the keynote to the picture. The white calf feeding at the trough undoubtedly detracts from the interest of the figures, and I was glad to learn from Mr. Hitchcock that he intended to take it out.

MR. HITCHCOCK also has painted a beautiful landscape in Holland with figures which he calls "The Flight into Egypt." The figures are not shown in the first plane of the picture. They are seen on the rising ground and are coming toward the spectator; Virgin and Child are mounted upon an ass, and Joseph appears in the distance, above the brow of a hill. All the figures are well set into the composition, but they are distinctly accessory to the gray landscape of sandy dunes sparsely covered with long grass and blue tufts of vipers bublos ("ox-tongue"). The only spot of positive warm color is the red in the girth around the body of the ass. Landscape, composition and color scheme all so strongly recall "Maternity," by the same painter, that I can but feel that the subject was no less subordinate in the artist's original conception of the picture than it now appears. And this prompts me to ask: "Is the 'Madonna and Child'—beautiful as it undeniably is as a painting—a religious picture in any extraordinary sense of the term?" I do not raise the question because I object, in itself, to the following of Van Uhde's innovation of presenting scriptural subjects with modern and occidental dresses and accessories. That famous painter's "Suffer Little Children to Come unto Me" would be a religious picture no matter how labelled. Can the same be said for Mr. Hitchcock's "Madonna and Child" and "The Flight into Egypt"? As to the latter, I do not hesitate to answer in the negative. As to the first named, I confess to some doubt. It is a beautiful representation of maternal tenderness, and maternity merely as a human condition is a sacred thing. "Die heilige Mütter!" exclaimed a great German writer, and he referred to no mother in particular. But I do not think that in a picture, maternity becomes any more sacred because a halo is painted around the head of the model and a scriptural title is attached to the frame.

BOTH paintings, I am glad to learn, have been sold at high prices. Mr. Frederick Ames, of Boston, has bought "The Flight into Egypt," and the "Madonna and Child," I understand, goes into a famous collection in Cleveland.

REFERRING to my remarks last month concerning the career of the late William Schaus, a correspondent from St. Louis asks if it was not Mr. Schaus who "degraded the taste of this country to the level of the Düsseldorf school," and if the pictures of that school are not "just as worthless, viewed as works of art, as the

copies of 'old masters' to which such contemptuous allusion is made?" To this I reply that a generation or so ago it can be said that no taste for art existed in this country; it therefore could not be "degraded." As to the second question, let me say that while personally I do not care for pictures of the Düsseldorf school, I believe that any original attempt at painting would have a better chance to be ranked as "a work of art" than the best copy of the best work of another. The improvement in the art collections of Americans has been a matter of evolution, brought about naturally enough by familiarity with good pictures and practical knowledge of market values acquired for the most part through costly experience.

THE Düsseldorf anecdotal school came into vogue about the time that Mr. Schaus started in business for himself in New York, and although one wary old gentleman had suspiciously remarked that he "did not see how Mr. Düsseldorf managed to paint so many pictures," it was evident that pictures by living artists must be safer investments than dubious "old masters," the authenticity of which could never be verified. So "Düsseldorf" flourished in America. Toulmouche, Gerard and Vibert fitted in very well with the German school of genre, and Verboeckhoven was a great favorite about the same time. Later came Merle, Bouguereau, Cabanel, Boulanger and Gérôme. The taste of American picture buyers began to improve, and it may be said that just about that period no dealer did more to bring about the change than William Schaus. It is true that he was not revolutionary. He was no missionary. He never, for instance, undertook, like the lamented Cottier, to introduce to American buyers such modern masterpieces as Corot's "Orpheus," or works of an entirely unfamiliar school, like those of the Mesdags, Israels, the Maris and the Mauves of Holland. Nor did he, like Mr. Durand Ruel, who entered the field much later, undertake to make them appreciate the more advanced work of some of the men of the "Barbizon school." Nor, to come down to still later times, had he the courage to tell them to buy the startling productions of the Impressionists. Like the Knoedlers, Avery and Kohn, he pursued the more conservative plan of giving the public the kind of pictures they liked, while educating them to like the best of that kind. From the purely business point of view, he was doubtless right. He was not an art enthusiast, like dear old Cottier, who kept his "Orpheus" for his own pleasure when he could not sell it here, and raised the price of the picture every year that he kept it. After Mr. Cottier's death, the "Orpheus," by the way, was sent to Europe to be sold. It came back to America, though, and the price paid for it by its present owner, I am sure would delight the manes of the good old Scotchman, were it possible for his spirit to "revisit the glimpses of the moon."

THE "free crayon portrait" fraud, to which I have more than once called attention, continues to flourish in this country. In accordance with the invariable policy of The Art Amateur never to print an advertisement which bears on its face even the suspicion of deceit, only a few days ago the publisher refused to insert what looked like a mere variation of the old device to entrap the unwary. An "outfit," by the possession of which any one can make crayon portraits and sell them at a great profit to friends, is the new form of announcement employed. The following, from an English newspaper, shows that the business has received a check which will probably put an end to it there at all events:

The magistrates of Folkestone have been engaged in investigating the case of George Gould, an American, who was charged on remand with having conspired with Louis Fry, alias Lorraine, and a man named Johnson, not in custody, trading under the name of the Imperial Portrait Company and the Star Portrait Company, to defraud. No less than eight clerks were employed in the despatching of circulars and other matters in connection with the business, and on an average between two and three hundred letters were received daily from different parts of the country, containing postal orders, etc. No artists were employed on the premises, but when searched nearly 2000 photographs were found. A number of complaints from people who had not received their goods after sending their money had been made to the police, who accordingly made the arrest.

THE wonderful collection of arms and armor belonging to the Spitzer Museum is not to form a part of the sale which is now definitely set down for April and May. The objects in this section alone are valued at three million francs (\$600,000), and I understand that,

among experts, this estimate is not considered extravagant. Mr. Mannheim declares that it would take a hundred years and a hundred million francs to get together another such a collection. Certain it is that none of the offers that were made for the various collections from this side of the Atlantic were accepted by the heirs, although there was one from a syndicate, with its chief subscribers in Chicago, involving a separate exhibition of the collections at the World's Fair. The syndicate was prepared to give bonds to any amount to secure the heirs, but the latter appear to have thought that there might be difficulty in enforcing the obligation, and at the eleventh hour the negotiations fell through. The Spitzer heirs, I am told, have refused successively offers of eight million, eight million and a half, and ten million francs. It seems now highly improbable that any of the collections—except perhaps the arms and armor, which are not to be offered until next winter—will be disposed of at private sale. Indeed, a gallery especially for the auction has been constructed in the Spitzer mansion. Of course, there is a possibility that a private purchaser may turn up at the eleventh hour, but it is not much more than a possibility, for in this event Mr. Mannheim, the expert, and Mr. Chevallier, the auctioneer, would still have to be paid their commissions—three per cent to each on the estimated value of the collections. This seems like a heavy percentage; but half of the auctioneer's fees go to the mutual benefit society to which every reputable auctioneer in Paris belongs, and three per cent is not so much for the expert, considering that he makes himself pecuniarily responsible for the accuracy of every description in the catalogue.

How willingly in the United States one would pay an expert three per cent commission for such services—if one could only find the expert! Our "art auction" catalogues as a rule are a disgrace. Recently, in these columns, I took to task an auctioneer in Fifth Avenue for the serious mistakes contained in his catalogues. "How am I to help it?" he asked. "Employ an expert," said I. "There is no such thing in the auction business in New York," was his reply. I mentioned a highly reputable auction firm, which, acting as it does presumably under the advice of a picture dealer of established standing, would never make such mistakes, I said. Alas for my certificate of infallibility! At the recent sale of the pictures of Mr. Henry M. Johnston, of Brooklyn, at which my expert announced his "assistance in the management," there were sold a "Chardin," a "Courbet" and a "Decamps," such as one would expect to find in Cedar Street, but surely not in upper Fifth Avenue. There were a few other blemishes in the collection, but on the whole it was excellent. The seventy-four canvases had, as a rule, been well selected, and bringing \$108,810, gave Mr. Johnston a profit, it is said, of nearly \$35,000.

THREE errors of attribution among so large a number of pictures would not be regarded as very serious as auctions go nowadays; but the introduction into the catalogue of a name that seems to imply expert supervision puts a different light on the matter. There was the same assurance of expert "assistance in the management of the sale" of Mr. Walter Richmond's pictures, which was set down for February 17th, but, happily for all concerned, did not take place. The collection contained some capital paintings, and the catalogue was doubtless made in good faith so far as the owner of the pictures was concerned; but how a dealer of reputation could allow the many false attributions in it to pass unchallenged is past finding out.

"UNDER the management of the American Art Association," a few evenings later, were sold a truly surprising lot of "masters of 1830 and the Barbizon school," collected by Mr. Robert J. Wickenden. This gentleman seems to have enjoyed unprecedented opportunities for securing masterpieces hitherto unknown to the art world, obtaining them direct from intimate friends of the artists, and usually under extraordinarily interesting circumstances, which unfortunately cannot now be verified, owing to the demise of the persons chiefly concerned in the transactions. The pictures to which some romantic story was *not* attached were mostly from famous "collections" in Paris, which are not known to the picture trade.

MONTAGUE MARKS.

THE LOAN EXHIBITION AT THE FINE ARTS BUILDING.

II.—MODERN PAINTINGS.



THE most important modern picture in the exhibition was "The Lion Hunt" of Delacroix, belonging to Mr. Durand-Ruel; but it is rather a dark painting, and, as in the case of the two fine examples of Rousseau, the "Charcoal-Burner's Hut" and the little "Carrefour de la Reine Blanche," it was almost impossible to see it, because of the glass that quite unnecessarily protected it from dust and vapors, which in a gallery as well ordered as this do not exist. To see reflected in the depth of a grove of trees or in the midst of trampling horses and flashing swords the bald head and white catalogue of some peaceful and prosaic visitor does not add to the sort of pleasure that one expects to derive from a great work of art. The crowd has not yet learned that paintings are best seen from a little distance; but the annoyance due to people coming between one and the picture he is examining is as nothing compared with that caused by seeing them apparently *in* the picture itself. Delacroix painted as many as seven or eight distinct "Lion Hunts." This one, painted in 1858, is one of the most important. The lion is in the centre of the foreground; he is tearing in his rage the cloak which an Arab, lying flat on the ground, has thrust toward him while watching for an opportunity to strike home with his sword. To the right and left two other Arabs, on horseback, have wheeled around, the one armed with a sword, the other with a spear, and are preparing to despatch the beast. In the distance, the lioness comes to the rescue, but she is already engaged by other mounted Arabs. The background is of low, rocky hills, for the most part covered with short turf. The red, blue and green tunics and saddle-clothes of the Arabs, their white turbans, brass or silver-mounted harness and accoutrements, their bay or iron-gray horses and the tawny skins of the lions make a bouquet of colors almost comparable for brilliancy and variety with the "Flowers and Fruit" of Vollon that hung near by, and decidedly better composed. Another small Delacroix, "Don Quixote in his Study," is especially remarkable as a study of expression. The half-crazed Don, his head full of dreams derived from the huge volumes that lie all about, under his elbows and under his feet, has never been so well imaged.

We cannot linger over the two excellent figure pieces by Israels, "King of the Chicks," a water-color replica of which has been described in our notice of the Water-Color Club's Exhibition, and "Mother and Child," lent by Mr. Joseph Jefferson, of whose own work there was a very good example; "The Cave," belonging to Yale University. And we will have to hurry Mr. Étienne Boussois's spirited Fromentin, Arab cavaliers in a "Wind-Storm;" Mr. L. C. Delmonico's very pretty Cazins, "Chaville" and "September Night;" the interesting little Corot, "The Garden Gate," lent by Mr. Knoedler, and the two figure studies and other pictures by Corot, lent by Mr. Durand-Ruel; several small but good Ribots; some interesting Monticellis; Mr. Jefferson's Daubigny; Mr. Horatio Walker's "Cattle;" Mr. John G. Johnson's Courbet, "Sea-Shore."

The public is still, however, dubious about, if not blind to the merits of the Impressionists, a large group of whose paintings hung on the end wall of the large gallery, and might, for the first time in New York, be seen under proper conditions as to space, and, at certain hours, in a favorable light. It is not the least disadvantage of M. Monet's method of painting in particular that it is difficult to get his work in a proper light; but any one who remained long enough in the Vanderbilt gallery to see his "Haystack in Snow" and his "View of Antibes" by the late afternoon light must accord him a place even superior to that of Corot as a painter of atmospheric effect. We might say that there was a steady progression in this respect from the Constables and the Turner in the outer gallery through the Corots and the Rousseaus in the inner to these paintings of Monet. But it is difficult to see how it can be carried farther, except possibly in large decorative works. The paintings of Puvis de Chavannes may perhaps mark a turning-point in this so far constant tendency of landscape to the painting of light and air, with less and

less regard to form. We believe that much of what Monet has gained can be retained with more delicate drawing and a technique that will allow us to enjoy a picture at a comparatively short range.

III.—ORIENTAL PORCELAINS.

Mrs. Moir's "peach-blow" vase, with chrysanthemum in relief decoration around the bottom and a darkening of the glaze under the lip—rather fancifully called a "blush"—had the place of honor in the central case. Mrs. Moir is sister of the late Mrs. Mary Morgan, and this beautiful piece is related—at least by association—to the celebrated "\$18,000 'peach-blow' vase." Mr. Dana's pear-shaped sang-de-bœuf vase and his large "peach-blow" vase were in the same case with his famous dark green vase and the large bottle-shaped cucumber-green and orange-yellow vases from the Ives sale, now belonging to Mr. Henry Sampson. A fine crackle vase about ten inches high belongs to Mr. Clarke, who also owns the splendid mirror black vase in the same case.

In the case of blue and white the most important pieces were Mr. Dana's well-known hawthorn ginger-pot, Mr. William Churchill Oastler's tall jar decorated with the tiger-lily pattern, and Mr. Sampson's bottled-shaped Hawthorne from the Peththik collection. We also admired very much a soft paste jar and cover, which we were told belongs to Mr. R. M. Brown. It seems to be settled that "powder blue" goes with blue and white. There was a fine example, with unusual panelling, belonging to Mr. Sampson, which certainly looked well with its surroundings. We must not forget to mention a soft paste vase, most spiritedly decorated with serpents and tongues of flame, which belongs to Mr. J. S. Willing.

The contents of a case of variegated pieces were, with few exceptions, owned by Mr. Oastler. The color is relieved by the fine white of a charming grains-of-rice bowl. Mr. William Vapereau sent from China, we understand, the case of objects of the Ming period, consisting of sacrificial cups and other temple pieces, little sought by American collectors, but of a kind prized by Chinese connoisseurs. The decoration is in three to five colors, among which green predominates.

We should have mentioned Mr. Marquand's beautiful rose-colored vase, called "rose du Barry," but of a much more beautiful color than any Sèvres piece of that designation. Mr. Clarke's unique stone-blue vase must not be omitted from notice, although we understand and appreciate the modesty with which the owner has tried to keep in the background his valuable contributions.

One side of the room was occupied by three cases filled with choice miniature pieces of single colors, blue and white, soft and hard paste, and a fairly dazzling collection of jades, jadeite, lapis-lazuli and agates. The contents of all three cases were contributed from the collections of Mrs. Moir, Mr. Henry Sampson, Mr. Thomas B. Clarke and Mr. J. S. Willing. To finish with the contents of this room, we will barely mention a beautiful collection of Cloisonné enamels.

IV.—GREEK AND ETRUSCAN ART.

In the small room opposite that in which the porcelains were shown were displayed a remarkable collection of Greek and Etruscan vases of the sixth to the third century before Christ. Most of them bore characteristic decorations of figures in red on black or black on red ground. They were from the collections of Messrs. Henry G. Marquand, Cyrus J. Lawrence, Benjamin Altman and Thomas B. Clarke. Accompanying them were a number of pretty figurines and groups of terracotta, of which perhaps the best was Mr. de Morgan's "Theseus Subduing the Bull of Marathon" and two interesting Græco-Roman bronzes contributed by Mr. Marquand. On one of these, a little figure of Eros, Mr. Marquand, it is stated, has been charged the preposterous duty of \$450, "in order to protect American manufactures." The other is a small group catalogued as "Wrestlers," but probably representing Hercules and Cacus. This is particularly interesting as having many points in common with the terra-cottas of the same period and provenance (Syria). Indeed, the latter, it is maintained, have been in many instances copied from small bronzes. This group itself has evidently been cast from wax; and the sculptor has taken advantage of the pliability of that material to twist the arms and legs and body of the unfortunate Cacus, without much regard to the placing of bones or muscles. The action of the Hercules, who is an easy conqueror, is, however, very natural and majestic, and his features are wonderfully expressive of stern determination, without being in

the least overcharged. Those of the Cacus, who must be suffering tortures, are perfectly calm. Notwithstanding its many defects, this little piece is quite comparable for action and spirit with the best of the Barye bronzes. A beautiful collection of Greek glass, belonging mostly, we believe, to Mr. de Morgan, whose services in connection with this department were invaluable, added the charm of color to the otherwise severe aspect of the room.

V.—OLD SILVER.

In the cataloguing of the silver objects numerous errors occurred. The porringers, Nos. 26 and 35, are called "loving cups" in one case and "handle cups" in another; bleeding dishes, Nos. 57, 20 and 116, are called porringers. A pax (i. e., a small shrine with a representation on it of the Virgin or Agnus Dei, and on which the Priest has bestowed the "pax osculum," and through which he conveys it to the congregation) is called a pyx. The pyx, of course, in the present sense—there is another use of the term, connected with the British mint, with which we have nothing to do here—is the chest in which the unconsecrated bread is kept for use in the service of the Catholic Church. Nos. 134 and 135 were patens or wafer dishes, used in the service of the Communion—not "compotes," which is the French word for "jam" or preserved fruit; neither are they compotiers, vessels to hold preserves. Nos. 63 and 64 are marrow spoons, not "manor," used to extract marrow from a bone. No. 61 is a pill-box—not a snuff-box. One of the most curious objects in the silver exhibit was that (lent by Mr. Howard) referred to in the catalogue as "a small beaker chased; date 1797." This beaker, in part, at least, seems to be of a much earlier period; its fantastic decoration of an imaginary coat-of-arms, with a gibbet and three balls pendent, is probably an allusion to the venality of the infamous Judge Jeffreys and to his bloody circuit. Notable among the old pieces was No. 87, dated 1545, a Russian paten, not pyx, as stated in the catalogue. The covered picture, No. 86, the Elizabethan Communion Cups, Nos. 24, 230, 231 (called chalices and patens), were also fine. Other excellent pieces were the tankard decorated with buckle strap-work of the time of Charles I., lent by Mr. Howard; the tureen of the reign of James II., and the Bishop's stoups (No. 73), belonging to Mr. Henry G. Marquand. The interesting loans of Dr. John Jeffries included, among other family relics, the bleeding dish, No. 57, to which we have already referred.

Mr. S. P. Ayery lent, among other objects, some excellent German and Dutch beakers; a rather curious pax (not "pyx," as the catalogue had it), bearing as its central ornament the figure of a Bishop; a Louis XV. breakfast set in its original case (containing also two small pieces of Sèvres); also a miscellaneous collection of spoons, among which were English "rat-tail" and Japanese and Scandinavian specimens. We can only merely mention now the names of Mr. Henry Le Grand Cannon, Mr. D. F. Appleton, Mrs. Charles B. Curtis, Mr. H. Betts, Mr. E. Holbrook, and Mr. Stanford White, all of whom contributed interesting specimens, concerning some of which we shall make later comment. The whole silver exhibit was under the direction of Mr. Buck, of the Gorham Manufacturing Company.

An uncommonly fine lot of lustrous Hispano-Moresque tiles, bowls and dishes, and some beautiful Persian falence was lent by Mr. Marquand. And Mr. William Churchill Oastler had a case full of exquisite Japanese gold lacquer boxes, inros, bowls and other articles. Mr. E. Holbrook lent a notable collection of swords, daggers and pipes—the latter being particularly choice. Mr. Morosini's swords and Mrs. Pinchot's fans we hope to see again, when our space will permit us to do justice to them. We must remark, in conclusion, on the excellent order in which all these various articles were displayed, without confusion and without hindrance to the free circulation of the crowds of visitors to this very interesting exhibition.

QUESTIONABLE "CONSTABLES."

Now that English paintings are coming into vogue in America, a special note of warning may be given in regard to spurious "Constables." Some of these may easily deceive the collector with "a little knowledge;" for two very doubtful examples actually figured conspicuously at the recent Winter exhibition at Burlington House, London, where, surely, if anywhere, the experts

might be considered to be proof against imposition Mr. G. D. Leslie, R.A., wrote to a friend:

"I have no hesitation in saying that they are not genuine. That in Gallery I. is mere palette-scrappings, and the other a bungling imitation. Very early in life I was taught to appreciate the beauty and style of a Constable, and my father pointed out to me over and over again, when I was copying one of this master's pictures, the great characteristic of his occasionally rough execution—namely, that every bright dab of light or dark though it might, at first sight, seem rough, invariably has *intention*, as well as exquisite emphasis and gradation, sharply contrasting at one part and melting in another. When he has once attained appreciation of this masterly characteristic it is impossible for the student to take for genuine such senseless and clumsy workmanship as that of these examples. That Constable should ever have treated the architectural details of his much loved Salisbury Cathedral in the slovenly manner which is manifest in the picture in Gallery III. is simply impossible. It is most significant that it is invariably his rougher style and deft touchings with the palette knife which are imitated by the scoundrels who follow the audacious trade in question. Picture buyers are always ready to be imposed upon by those rude scabbles of the coarser sort, perhaps the coarser the better, which are so rife nowadays."

The dispute found its way into the generally peaceful columns of *The Athenæum*, and a paper warfare between Mr. Leslie and the owner of the pictures raged fast and furious. At last the latter, by way of an indisputable proof of the genuineness of the work, offered to bring forward a written pedigree of the picture, saying that Mr. Leslie proved his ignorance of Constable's style in talking of "palette scrapings," that he knew for certain that the picture to which this contemptuous reference was made was genuine beyond a doubt, as it had been bought from Miss Isabel Constable, the painter's daughter, who at the time needed money. Mr. Leslie replied, saying that pedigrees and documents accumulate on the backs of old pictures, and possess a certain value in the eyes of those unable to read the handwork which is on the fronts. A really genuine picture has its handwork as the most important evidence of its authenticity. He says he knew Miss Constable and her brothers intimately, and was familiar with the pictures in the family collection, but never saw the picture in dispute before. Miss Constable was at no time, says Mr. Leslie, in pecuniary difficulties, and all who knew her must have been struck with the characteristic persistency with which she refused to part with any of her father's work.

A VAGRANT "REMBRANDT."

THE Rembrandt du Pecq, which was brought over here by Mr. Yerkes, of Chicago, last year, has been on public exhibition in New York for four days only at the American Art Galleries. It is to be returned to Mr. Stephen Bourgeois, the Parisian art dealer, who "discovered" it at an auction sale at the village of Pecq, near St. Germain, and from whom Mr. Yerkes was believed to have bought it. Mr. Bourgeois ridicules the idea that it can be anything else than a genuine Rembrandt, but there is really much room for doubt. We gave some account of the painting in our number for June, 1892, in which we quoted the adverse opinions of Messrs. Bonnat and Émile Michel. It is decidedly a very beautiful picture, and we would hesitate to say that it may not be what Mr. Bourgeois claims it to be, but we find the treatment of the central figure and of the table and accessories so very much superior to the painting of the subordinate figures that we cannot take his assurance for positive proof. It seems to us that it is most likely a "school picture," laid in and partly painted by the master, but finished, at least as regards the less important figures, by his pupils. At any rate, there are Rembrandts and Rembrandts, and American connoisseurs will do well to remember that an inferior old master, even if fully authenticated, may not be worth an enormous sum of money. Mr. Bourgeois is said to want \$50,000 for this painting, which he bought for a little over 4000 francs. Now \$50,000 is a very considerable sum, and, on the whole, we believe Mr. Yerkes is acting wisely in returning the picture. But we must thank him and Mr. Bourgeois for giving us an opportunity of viewing it; for, to repeat what we have already said about it, it is one of great interest, no matter by whom painted.

MINOR EXHIBITIONS.

A CERTAIN hardness and exaggerated precision of drawing, which is due, doubtless, to his practice as an illustrator, mars the otherwise very pretty water-colors of Mr. Alfred Parsons which were shown at the Ameri-

can Art Association's Gallery, March 3d to 13th. They are all of landscapes and flowers in Japan, where Mr. Parsons has spent several months. A large "Study of White Lotus" was the best of the flower paintings, and was further interesting as showing the artist's bit-by-bit manner of painting, each leaf and bud being done separately, and the general effect being left to take care of itself. As is well known, there is a striking resemblance between the flora of our Atlantic States and that of Japan, and numbers of the studies might have been done here. Mr. Parsons' sketches, therefore, seem to Americans much less characteristic than those of Lafarge, who was prepared to discount that correspondence. Nevertheless, he has happened upon some uncommonly picturesque landscapes, such as his mountain top, "At Tennenji," with an old stone cistern and so-called "lanterns;" his "Tea-house at Kamakura," seen across a lotus pond; his "Field of Iris at Nagoya," with the celebrated gold-fish on the castle tower gleaming in the distance; and his "Bamboo Grove," with lilies and wild roses growing among the tall green stems. Comparing these water colors with those that Mr. Lafarge lately brought from Japan, a clever woman remarked to the writer: "There is just the difference between the work of a clever illustrator and of a genius."

MR. OCHTMAN's twenty-two landscapes at the Avery Galleries, which were exhibited from February 20th to March 4th, showed a refined taste in his choice of subject, good drawing, especially in his masses of foliage, and a desire to secure tone, commendable in itself, but which leads him to avoid positive color and positive form, making even his drawing seem a trifle weak. As to color, indeed, he seems to be at cross purposes with himself, for he chooses, by preference, glowing autumn scenes, harvest fields and reddened foliage, while even in the red or yellow of a maple he seems to think it necessary to "see blue." We would seriously advise him, if he does see blue, to put it beside and not into his warmer colors. It can do him no harm to, at least, make the experiment. A sensitiveness not yet supported by sufficiently exact observation is to be noted particularly in his attempts at rendering moonlight. If he will blot a sheet of paper with the primary and secondary colors, of medium tone (neither very dark nor very pale), and, laying it in the moonlight, will write under each blot the mixture of colors necessary to imitate it by daylight, he will probably be surprised to find that crimson, purple and violet change most, and yellow, green and blue least; in other words, that the general hue of moonlight is a slightly greenish blue gray, and not a violet gray, as he makes it in his poetical "Home of the Nymphs" and in his "Misty Night." The violet tones, of which he makes so much use, are more properly introduced in his "Summer Evening;" they do commonly occur in evening and twilight effects as a result of contrast with the orange light. This last picture, a view of cottages, fields and stunted trees near the sea, is the best shown, but a little snow scene, "Slumbering Fields," is also very pretty.

THE paintings by Mr. Charles Warren Eaton at the Avery Galleries, March 6th-8th, bore a striking family resemblance to those by Mr. Leonard Ochtman, which immediately preceded them in the same galleries, and those of both painters to the pictures of Mr. Coffin, recently noticed by us. In short, we are confronted by a school of landscape painters who all choose much the same sort of subjects and paint in much the same way. All take a semi-literary view of things—that is, consider them with regard to their associations; all use a rather thin impasto; all attain that evenness of texture which is the delight of picture-dealers, because it looks as well in one light as in another; and, as to the special problems of drawing presented by American landscape, all attempt to get out of the difficulty by blending their colors and losing their outlines. The school is one of compromises, and therefore sure to become popular, as the "Hudson River" school was in its day. Some of the best of Mr. Eaton's pictures were his "Willows in Winter" and "Wintry Fields," both snow pieces; his "Indian Summer," with tall, yellow maples in the foreground; his "Cloud Shadows on Wiscasset Bay;" his green wood interior, "The Brook," and his "Frost Flowers," a field purple with late asters.

THE Salmagundi Club held its exhibition between February 18th and 22d, when Mr. R. M. Shurtleff's "Winter," a masterly wood interior under snow, was

the most important. Mr. Jerome Uhl's "Fish Market at Dieppe," with dog, dog-cart and fish-women, and Mr. A. T. Van Laer's "Rainy Day" were promising sketches. Mr. W. H. Drake's "Feeding the Chickens," with a white New England church in the background, was unavoidably crude in color, but spirited in drawing. Much better was Mr. C. T. Chapman's vessel at dock, "Between Two Voyages;" but for the too roseate sky, which is entirely out of keeping with the plain daylight of the rest of the subject, it would be a charming little picture. There was good work in Mr. G. H. McCord's "Windsor Castle," Mr. W. H. Whittemore's "Head," Mr. F. Marshall's "Early Morning," Mr. H. A. Levy's "Young Italian Girl," and Mr. E. Daingerfield's "Chrysanthemums."

AN exhibition of engravings by William Faithorne was held in February, at the Grolier Club. Faithorne was the first English engraver of any considerable merit. He engraved the portraits of many of the notabilities of the Commonwealth, and of the reigns of Charles I., Charles II., James II. and William III. His style was at first very open, but having been banished as a royalist, he studied in France, and most of his later works are in the style of the French engravers of the period of Louis XIV., in which the line hardly appears, being lost in the tint. About one hundred and fifty portraits and book illustrations were shown, many of them of extreme rarity. The portraits of Cromwell, standing between two pillars, that of the wife of Vandyck, of Milton, Hooker, Sir William Davenant, Abraham Cowley, William II. and Queen Henrietta Maria require special mention.

THE appearance of a whole school of etchers who are nothing but etchers makes it necessary, it seems to us, to restrict the term "painter-etcher," which we have derived from the French, to those original artists who are essentially painters. Mr. Evert Van Muyden, an exhibition of whose works has been held at Keppel's gallery, is, above all things, an etcher and not a painter, but being an original artist, he is called a "painter-etcher" to distinguish him, we suppose, from those etchers who reproduce other people's works. But not only is there no painter-like quality about his etchings, his water-colors, too, are entirely lacking in that quality and appear, in all cases, to be merely studies for etchings. A Roman by birth, he belongs to the contemporary Dutch school by blood, as well as by technique. His favorite subjects are animals, and, in particular, tigers and the long-horned bulls of the Roman Campagna. The subject of his most important plate, which won a medal at the Paris Exposition of 1889, is a pair of Royal Bengal tigers, who have come out of the jungle to drink. Other fine plates show a team of oxen hauling a great block of marble from the quarry at Carrara; a fight between bulls; a lion attacking a buffalo; Swiss soldiers; Roman beggars; dogs, monkeys and horses.

A NUMBER of the original drawings by Mr. C. D. Gibson which have been reproduced in our comic contemporary, *Life*, have been exhibited at the gallery of Sanchez and Miller in West Twenty-third Street. They are on a much larger scale than the reproductions, which give but an inadequate idea of Mr. Gibson's skill as a pen draughtsman. He has been called, with some reason, the American Du Maurier, for his subjects are like those of the eminent contributor to *Punch*, the foibles of good society and the society which Mr. Gibson depicts is eminently American. He relies but little on the exaggeration which is always implied in caricature; his best jokes owe their zest to their being literal transcripts from life. His broadest bit of fun is called "Just before Lent," and shows a party of highly respectables who have been indulging in a small private carnival in the shape of a supper. From the attitudes of some of the guests, it is evident that the sans gene of the moment will soon become more marked. A toast has been drunk standing, and seems likely to be followed by an indefinite series of others. The hostess, who holds herself somewhat disdainfully aloof from the revel, is entertaining a small but aristocratic Englishman in a corner. Behind her a tall Frenchman looks lovingly, over her shoulder, at the jewels she is wearing, and a youthful American couple, who, plainly, believe in each other and in no one else, are watching amusedly the play of emotion on his countenance. In "Two Girls," on the contrary, the point is wholly in subtle discrimination of character, and cannot be reproduced in words, and such is the case in the great majority of the drawings.

THE NATIONAL GALLERY, LONDON.

I.



F all the great galleries in Europe for the purposes of the general student and of the cultivated layman, the National Gallery is the most complete and most conveniently arranged, and the reason is that it has been formed upon definite principles. Instituted in 1834, it was really founded only in 1838, when the pictures were placed in the present gallery, which has been gradually enlarged as the number of pictures increased from 150 in 1838 to more than 1300 at the present time. About 500 pictures have been purchased by the nation at a cost of upward of £550,000; the other pictures have been bequeathed, notably the Vernon, the Peel, the Wynn Ellis and the Turner collections. The purchase of pictures has always been made with a view (1) to form as complete an historical collection as possible; and (2) to admit none but the finest specimens. The arrangement of the National Gallery is intended to facilitate the historical study of the pictures exhibited, and it is therefore the historical method that we shall adopt in this brief guide, which is intended to help the cultivated amateur to visit the National Gallery without fatigue, and without overlooking any of the pictures which he would regret not to have seen.

After passing the turnstile, we find ourselves in a handsome entrance hall of sumptuous aspect, the walls and columns of which constitute in themselves a singularly fine collection of marbles—light green cipollino, Derbyshire alabaster, Aberdeen granite, blue-gray marble from New Zealand, giallo antico from Tunis, pavonazzetto from the Apennines, and a beautiful jasper-like stone from Algeria, which has been used for door-frames in the new rooms. This entrance hall prepares us to find the pictures of the National Gallery splendidly housed, as indeed they are. In no gallery in Europe are the pictures better hung and more respectfully exhibited than they are here. The walls of these rooms are perfect, and all that is lacking to give them an aspect of absolute splendor is the presence of a few busts, vases and objects of art to break the long lines and rest the eye, and a few seats of more artistic shape and warmer tone than the cane-seated chairs, whose legs slip so nicely into the open-work pattern of the iron gratings that cover the hot-water pipes.

Mounting the steps in front of us, we pass through the North Vestibule, noting on the left a series of eleven early Greek portraits found at Hawarah, in Middle Egypt. These are supposed to be the work of Græco-Egyptian artists, executed in the second or third century of our era, and were made to be affixed to mummy cases. The exact manner of application may be seen on some of the mummy cases in the British Museum. The archaeological interest of these panel portraits is, of course, greater than their artistic merit, though some of them have the intensity of studies from life. On the opposite side of the vestibule is a small painting in tempera, on wood, of an angel adoring, attributed to Filippino Lippi, a sweet fragment of the graceful and penetrating art of old Florence. So we pass into Room I., where the Tuscan School may be studied in some of the most beautiful works of its greatest masters—Lippo Lippi, Botticelli, Leonardo da Vinci, Michael Angelo, Pontormo, Bronzino, Piero di Cosimo, Andrea del Sarto. As we enter, let us turn toward the right-hand wall, and there on either side of a pale and strange allegory by Bronzino, representing Venus, Cupid, Folly and Time, and signifying the vanity of things in general, we see two of the most charming imaginations of Florentine art, and two of the most characteristic productions of that Italian

Renaissance divided in its allegiance between Christianity and paganism, between the picturesque religion of the Middle Ages and the erudite speculations of the Revival of Learning, between Plato and St. Paul. As we look at the works hung in this room we feel impressed by the love of beauty that marked the Florentines of the fifteenth and sixteenth century, by the splendor of their vision of life, by the varied and curious interests that occupied their minds, and, above all, by the regret of the pagan past which is evident in their ardent desire to resuscitate the glory of vanished antiquity, the remains of which were then being discovered, studied and comprehended. Hence the word Renaissance, which is applied to this period of modern history, the new birth of antique culture, the revival of learning, the love of art and of nature, the awakening of scientific curiosity, the respect of history—in short, a return to the traditions of Græco-Roman æsthetics which had been lost or forgotten during the troubles and political dislocations of the Middle Ages. In these pictures appear clearly the sentiment of art—that is to say, the need of exterior perfection

"The first step in the emancipation of the modern mind," says Mr. J. A. Symonds in his work, "The Renaissance in Italy," "was thus taken by art, proclaiming to men the glad tidings of their goodness and greatness in a world of manifold enjoyment created for their use. Whatever painting touched became by that touch human; piety, at the lure of art, folded her soaring wings and rested on the genial earth. This the Church, the first to encourage art as a means of expounding the dogmas and mysteries of religion to the unlettered, had not foreseen. Because the freedom of the human spirit expressed itself in painting only under visible images, and not, like heresy, in abstract sentences; because this art sufficed for Mariolatry and confirmed the cult of local saints; because its sensuousness was not at variance with a creed that had been deeply sensualized—the painters were allowed to run their course unchecked. Then came a second stage in the development of art. By placing the end of their endeavor in technical excellence and anatomical accuracy, they began to make representation an object in itself, independently of its spiritual significance. Next, under the influence of the classical revival, they brought home again the old powers of the earth—Aphrodite and Galatea, the Loves, Adonis and Narcissus, the Graces, Phæbus, Daphne and Aurora, Pan and the Fawns, and the Nymphs of the Woods and the Waves."

So here we have Piero di Cosimo (1462-1521) painting the "Death of Procris" (No. 698), a sweet allegory in which the ancients embodied the folly of jealousy. For Procris, thinking that Cephalus was unfaithful, followed him to the chase, and hearing him call upon the breeze, aura, "Come, sweet air!" she imagined that he was calling upon his mistress; and, making a movement to see between the branches, she caused the leaves to rustle. Cephalus let fly his unerring dart, and Procris fell, shot in the throat.

Forming a noble companion piece to this lovely dream of pagan fancy is No. 915, by Sandro Botticelli (1447-1510), commonly entitled "Mars and Venus." Mars, the knight, is sleeping heavily, so heavily, indeed, that one of the young satyrs who are playing with his armor tries vainly to awaken him by blowing in a shell. Venus, recumbent and clad in soft vesture of clinging veils, her hair strangely braided, gazes placidly, the personification of insatiable pleasure. Now let us go to the screen at the other end of the room, where, in the centre, is hung a round picture (No. 275) representing the "Virgin and Child, St. John and an Angel." This is a most beautiful and characteristic work, full of beauty and of that peculiar Botticellian sentiment which no one has been able to analyze, and the fascination of which no refined mind can escape—a sentiment into which some read melancholy and wistfulness, and which is, nevertheless, not melancholy, but the wondering repose of beauty enraptured with the mystery of beautiful life. Note in this picture the love of beauty manifested in the smallest details—the hair enriched with gold, the delicate invention of the dress and of all its ornaments and accessories.

This same love of beauty we find in the pictures of Lippo Lippi (1457-1504), the master of Botticelli, whose vision, however, was less complexly refined and less mysteriously fascinating than that of his pupil; we find it, too, in No. 17, the "Holy Family," by Andrea del Sarto (1486-1531), where there is truly no divinity and no religious sentiment, but simply beauty—not fascinating and mysterious beauty, but a beauty that is not very far removed from prettiness; we find it again in No. 1093, "Our Lady of the Rocks," by Leonardo da Vinci (1452-1519), so full of that great master's grace and refinement of form and incomparable mystery of soft, smiling expression. Yet another manifestation of the Tuscan love of beauty may be seen in No. 292, "Martyrdom of St. Sebastian," by Antonio Pollajuolo (1429-1498), who was the first to study artistic anatomy, in which pursuit he was followed by Leonardo da Vinci and Michael Angelo. In this picture we see a



THE "ANSIDEI MADONNA." BY RAPHAEL.

(IN THE NATIONAL GALLERY, LONDON.)

in the works of the intellect, whatever their object or use may be. Many of the works are devoted to the representation of religious subjects, but they are no longer mere renderings of mystic symbols, but rather living and palpable allegories which charm us, not on account of the religious sentiment in them, but in spite of that sentiment; for that which predominates in the religious paintings of Lippo Lippi, Botticelli, Filippino Lippi, Leonardo da Vinci, is not dogma, it is not mysticism, it is not Christian enthusiasm, but rather the love of beauty, of reality, of life, of a dreamland which is by no means the simple paradise of Fra Angelico or the mediæval universal summary of Orcagna. Tuscan painting helped puissantly in the great work of the Renaissance movement which was to restore to humanity the sense of its own dignity and beauty, and to battle implicitly against the mediæval doctrines of mysticism and asceticism; it is an art which revels in beauty, youth and splendor, in a realm of sensuous delightfulness tempered by extreme intellectual refinement and wide culture. The task and the glory of this early Florentine painting was to co-ordinate the Christian and pagan traditions in works of beauty.

fine example of scientific Florentine art, of admirable technical excellence and anatomical accuracy—bearing witness to the delight which the painter took in rendering perfect human form—in the tense muscle of an archer, in the special beauties of the athletic man. Of this picture old Vasari speaks most enthusiastically as being “a fine and admirably executed work, with many horses, nude figures and remarkably beautiful foreshortenings. . . . The painting has been more praised than any other ever executed by Antonio. He has evidently copied nature in this work to the utmost of his power, as we perceive especially in one of the archers, who is employing all his force to bend his bow, resting it against his breast; his veins are swollen, his muscles strained, and he seems to be holding his breath as he summons all his strength to the effort.”

The same love of beauty is noticeable in the portraits exhibited in this room, for the Tuscans were great portraitists, as we may see in No. 895, “Portrait of a Warrior,” by Piero di Cosimo (1462-1521); No. 649, “Por-

one of natural aptitude and instinctive sympathy, unless it be an acquired and, therefore, a more or less insincere taste, exercised in accordance with accepted rules and with the dictates of licensed authorities. We imagine, for instance, that no layman in quest of simple artistic pleasure will find much joy in the contemplation of the specimens of Michael Angelo's paintings, Nos. 309, 790 and 8, exhibited in this room, interesting as they are to the artist, on account of the great personality of the painter. For the same reason we do not dwell upon No. 1282, by Chimenti of Empoli (1554-1640), or upon various pictures by Filippino Lippi, Ridolfo Ghirlandajo, Venusti, Andrea del Sarto, Pesellino, excellent as they are and curious to the connoisseur. Our point of view, however, is not that of the curious connoisseur, but rather of the layman of average culture and manly soul who, unperturbed by æsthetic theories or fashionable crazes, wishes to see the greatest and the most characteristic pictures only, and to look at them for the purposes of his own pleasure and not

and well-preserved specimens of Reynolds, Constable, Wilkie, Turner and others, worthy of a permanent place in any public gallery.

The two Turners would of themselves be sufficient to give a certain dignity to the collection. They are of the artist's best period, having been painted about 1831, and while very characteristic in color and composition, they are sufficiently true to nature to be readily understood. The “Staffa” is reminiscent of Turner's Scotch trip. The view is from the sea. The water, of a blackish olive, retreating from the broken columns of basalt that form the shore, meets with the incoming swell, making a huge wave in the centre of the foreground. An arch of rain-cloud, blue-black, meets the horizon at the right; the mists at the edge of it drift up against and over the cliffs, mingled with spray, and hide the entrance to the celebrated cave. The sun, which is just setting, bursts through the rain-cloud, and gives a pinkish tinge to the gray of the rocks. The little steamer is in the thick of the rain, and its black smoke is blown, like the cloud it-



“MILTON DICTATING ‘PARADISE LOST’ TO HIS DAUGHTER.” FROM THE PAINTING BY MILHALY MUNKACSY.

(IN THE LENOX LIBRARY.)

trait of a Boy,” by Jacopo Carucci, commonly called Pontormo (1494-1557); and in the admirable portraits by Bronzino (1502-1572), a pupil of Pontormo, namely No. 704, “Cosmo I., Duke of Tuscany;” No. 650, “Portrait of a Lady,” and No. 670, “A Knight of St. Stephen”—all remarkable for the splendor of the dress and personal ornaments of the models, and for the nobleness and refinement of their presentation.

In conducting the reader through this room, we have endeavored to impress upon him, in the first place, the sensuous delight of Tuscan painting, the love of beauty, the charm of reality, the joy that mind and eye can find in perfection of physical form, in the splendor of costume and ornament, in the magnificence of cultured life. In so doing we have not, perhaps, conformed to accepted traditions, but of that we need take small heed, for the enjoyment of works of art is as much physical as it is intellectual; it depends upon the cultivation and upon the sensitiveness of the eye as much as upon the training and information of the mind; the question is

with any intention of refuting or confirming the luminous expositions of critics. THEODORE CHILD.

THE LENOX LIBRARY PICTURES.

LATELY two of the upper rooms at the Lenox Library have been opened to the public as picture galleries. The larger contains the paintings of the late Robert L. Stuart's collection, bequeathed by his widow, Mrs. Mary Stuart. The smaller contains the Lenox collection, much of which was before on exhibition. We must say that the majority of the paintings in the Stuart collection are of no merit or interest, but it contains a few good modern paintings and some worthy specimens of the “Hudson River School” and of other nearly forgotten American artists. To these we will return. The Lenox collection is made up mostly of examples of the English painters of the beginning of this century and the end of the last, and although here also there is much inferior work, at least there are some genuine

self, back against the cliffs. The orange disk of the sun is the only spot of what most people would call “color” in the composition; but it is full of the most varied and delicate grays.

The “Scene on the French Coast, with an English Ship of War, Stranded,” is strikingly different in composition and effect. It is a view from the flat shore, the tide out. The stranded ship, anchored by two strong cables running to the right and left of the picture, is firing in answer to a field battery which has been brought up to a spit of land opposite her position. It is, again, sunset, and the greater part of the sky is filled with pale clouds, flecked with slate color and crimson. The clouds directly above the sun and the puffs of smoke from the guns are merely white paint, and are out of key with the rest of the picture. They have probably lost some slight tone given by glazing or scumbling. Otherwise both pictures are in a state of excellent preservation, and are perhaps as fine Turners as are to be seen anywhere.

Of the three Reynoldses, that which the painter must have considered the least important is now the best preserved and best worth looking at. It is the head and bust of a boy, reading. The face is expressive, beautifully modelled; the carnations rich and delicate. All this, as well as the rich tone of the boy's red velvet dress, is due to the repeated glazings with which, as is well known, Sir Joshua usually finished his works. In this picture the glazes have been preserved under several coats of varnish, which have darkened considerably, but which, happily, have not been removed. The other two portraits, that of Miss Kitty Fisher, playing with doves, and that of Mrs. Billington as Saint Cecilia, have lost all this rich color and careful modelling that Sir Joshua put into his final painting, and are reduced to that ghastly whiteness with which we are only too well acquainted.

Among the Constables is a small variant of the well-known "Valley Farm" in the British National Gallery. The foliage, while full of detail, is well massed, though the masses are rather too uniformly rounded. The picture has darkened considerably, and it is difficult to get it in a good light. A "Wooded Landscape" attributed to Gainsborough is quite unworthy of him. The composition is good, but both drawing and color are wholly conventional. Morland's "Pigs" is a good example; his "Marine View Back of the Isle of Wight" is spirited and interesting. A frame of five small studies, four of landscapes and one interior, and a small sketch of part of his "Blindman's Buff" represent not badly this deservedly celebrated painter of genre. It is worth while to compare his clever touch and the animation of his little figures with the clumsy brutality of Knaus's "The Quarrel" in the Stuart collection. Of the many portraits in the Lenox collection, those best worth looking at, after the Reynoldses, are several good examples: of Gilbert Stuart. The large Munkacsy, "Milton Dictating to his Daughter," has been so fully described in a former article (see November, 1879) that we need only call attention to the illustration on the preceding page. Some specimens of Horace Vernet and Paul Delaroche are of very slight merit. The paintings on porcelain, which were formerly hung along with the pictures, have, very sensibly, been removed.

Apart from two good Munkacsys, a still-life, "Study of Flowers," and a figure piece, "Luncheon in a Garden," a Corot, "Landscape and Figures," and a small water-color by Meissonnier, there is little in the Stuart collection of greater interest than the examples of what we must now call the old American School. Church's "Cayambe" is one of his most artistic pictures. The snowy mountain rises in the distance, belted at about half its height by dark clouds which cast all the lower half into blue shadow. In the middle distance is a lake which reflects its summit. The foreground is a ledge of rock; overgrown with shrubs and creepers, out of which rise two tufts of palms and through which a little stream makes its way toward the lake. There are other paintings by Church in this and in the Lenox collection, but they are of the panoramic order only too well known to the American public. An interesting Kensett, "White Mountain Scenery," has if anything rather less atmosphere than usual, but is full of picturesque incident, a rustic bridge, a brawling stream, pinnacles of rock and distant mountains. Thomas Cole, who so often spurred his imagination to impossible tasks, is represented by a hard and dry bit of study, "Catskill Creek," in autumn, welcome as a variation from his conventional clouds and mountains and "blasted oaks." Eastman Johnson's "Old Kentucky Home," G. H. Boughton's "Doorway Shelter" and "Pilgrims Going to Church," and Edwin White's "Thoughts of Liberia," a darky reading a newspaper, are favorable examples of the figure work of our old school; and Messrs. De Haas, Guy, Casilear, Bierstadt, Inness, Gignoux, Durand,

W. S. Mount, S. R. Gifford, Whittredge, Hennessy and others are fairly well represented.

ANNETTE MORAN.

MRS. ANNETTE MORAN began to draw about as soon as she could hold a pencil in her tiny hand. She says she remembers her mother saying that all her childish griefs were immediately soothed by the sight of a picture, even if it were only a common newspaper print. She was reared in an art atmosphere, for her mother sketched in water-colors; and she says that she believes her early taste for drawing was principally owing to her having continual and easy access to the materials which her mother was wont to have about her.

Though born in Georgia, Mrs. Moran is of French parentage. Her maiden name was Parmentier, and she is a lineal descendant of the noted French botanist of that name. On her marriage with Mr. Edward Moran

and found it so good that I wouldn't let him have it back.

"I believe very little in the usual interpretation of the term genius. Given a taste or inclination for art, hard work energy and perseverance will create talent—yes, genius, if only the devotion is deep and strong enough. I began the education of my two little step-sons, Percy and Leon Moran, when they were not much more than babies, and I always used to insist on them doing one drawing a day.

"I think that children should be taught to draw, whether they are intended for artists or not. The knowledge of art which they gain in this way has a refining influence, no matter in what sphere of life they may afterward be placed."

Mrs. Moran is a careful student of nature, with enough of the ideal, artistic temperament to understand the value of the power of selection in composing her picture. Though she has been a pupil of her husband, she is in no sense a copyist of his style, but has her own methods and mode of treatment. The painting by her which we have reproduced in color this month is not the first she has lent us for that purpose. Her winter landscape—a sunset scene with the woodman trudging homeward with his dog—will be remembered as one of the most successful of our color plates.



MRS. ANNETTE MORAN. PENCIL PORTRAIT BY S. J. FERRIS.

she began her first serious study of art, as a pupil of her talented husband.

"I owe all to him," said Mrs. Moran with a little touch of feeling in her voice that was charming.

"I have spent years in Paris, and I am a great admirer of Daubigny, Corot and Lambinet, but Mr. Moran has been my only teacher.

"True, he is a marine painter, but I have never dared to attempt to paint the ocean. It is too difficult. I love little level stretches of country with trees, and a quiet bit of water, a small pool or shallow stream that reflects the sky. We have a summer home on Long Island, and I have painted there for eighteen summers. I find something new each year. 'The Fisherman's Hut,' which has been reproduced for The Art Amateur, is not far from our retreat. By the way, I neglected to sign the picture, and I am very sorry. I think the reproduction is wonderfully good. It is one of the best I have ever seen. See, setting it against the original, 'you can scarcely tell them apart.'

"That pencil drawing of me which my brother-in-law, Mr. Stephen J. Ferris, made, was done one summer morning just after breakfast, when I sat by the window looking out. Mr. Ferris and Mr. Moran sat near talking, and I had not the remotest idea that I was being sketched. When I turned around, and discovered what he had been doing, I caught the sketch out of his hand,

"Quiet Corner" is a fairly successful study of an old negro woman in her kitchen, seen by the greenish light that struggles through the foliage outside. It is a difficult subject, particularly as such an effect does not last very long; and even a partial success should be recognized as evidence of considerable ability. Wilhelmina D. Hawley's "Jacop and Kietrina" making love through a barn window is an amusing bit of genre, and well painted. There were good portrait studies in pastel by Clara W. Lathrop, Anita C. Ashley, Caroline T. Hecker and Frances H. Throop. Of the foreign works exhibited, the most interesting was the "Moonlight" by Marie Cazin, lent by Mr. S. P. Avery, Jr. It is an agreeable echo, as to tone and handling, of the work of the well-known landscape painter of the same name. Other good landscapes were Ida C. Haskell's "The River Maas," Mme. Mesdag's "Landscape in Duenha," and "Edge of the Wood," lent by Cottier & Co.; and "A Holland Dyke," by M. Homans. Emma B. Thayer's "Double Poppies," white and red, and her purple "Morning-Glories," "Chrysanthemums," by H. K. Greatorex, and "Flowers," by Pauline Tournier, were among the best things in that genre.

At Avery's Galleries about twenty-five paintings of French and Dutch scenery by the Austrian painter Jettel, a pupil of Rousseau, have been shown.

TREE AND LANDSCAPE STUDIES. BY ARMAND CASSAGNE.

PLATE IV.



PENCIL DRAWING OF AN ELM.

TALKS WITH ARTISTS.

MR. H. W. RANGER, ON SKETCHING IN HOLLAND.

I GO to Holland every summer to sketch," said Mr. H. W. Ranger, "because I can get more working time there than I can in this country. I refer now of course to outdoor sketching, when I say I can get at least five good days out of every week between the months of May and October. There are not the frequent interrupting thunderstorms you get here, and it is a delightful country to paint.

"The atmosphere is altogether different from the American, except of course on rare days. The air is full of moisture, giving the delightful haze which artists love in a picture. You very seldom see the hard, sharp outlines which you get here, under our brilliant sun, and as the skies are constantly changing, they are almost always interesting, and, at all events, you can get whatever you want at least once a week. That, you know, is not the case here. I am waiting now to see a certain bit of landscape under just the right conditions, for I know there is a picture there, if I can see the place with the sky and air as it does come once in a while; but it hasn't come yet. That is why I like Holland; you do not have to wait so long for what you want. The air being so full of moisture, you are continually getting those soft, charming effects that lend themselves so well to a poetic interpretation. Again, during the summer the weather is never so hot that it is disagreeable to work out-of-doors, for there is generally a good deal of wind, and I have to anchor my easel pretty firmly to the ground. I never use an umbrella, because there being so little hot sun, I don't seem to need one; and if I did, I think it would be blown away, and go sailing off to meet the windmills."

"Are the windmills one of the reasons you like Holland?" I asked.

"I never painted one yet," replied Mr. Ranger, "though there are times when it is impossible to see a horizon without them. Still there are plenty of interesting things beside; the old shrubby, peasants' huts that have stood for generations, and great, level stretches of land looking toward the sea, broken here and there by groups of gnarled, storm-beaten trees, are all very charming things to paint. In my landscapes I only introduce figures as the merest accessories; they are simply indicated by a few little dabs of paint; but to the figure painter the peasantry is a never-ending source of good material, for Holland is the one country in Europe where the 'ready-made' tailor hasn't got in his work.

"The Hollanders are for the most part a very civil and agreeable people to paint among, especially in the southern and interior provinces. In the north I can't say as much for them, for they are apt to be rather rude; but this is, to a large extent, the fault of the artists. They are in the habit of staring at the people as though they were curiosities, and naturally this is resented. But I never had any trouble. I went to one place where they had driven an artist out with rotten cabbages, and I hadn't been there a day before I had assisted at a dog fight, and been invited to dinner. You have to talk with them a little about the things that they understand, and in which they are interested, and make them feel as if you were one of them. In the cities the people of wealth generally live very simply, but there is a great deal of true refinement, and much real respect for art.

"The American student in his first season over generally makes mistakes by his impertinent curiosity. If he encounters a man sketching he is quite likely to stop and examine the canvas on the easel; or if he meets an artist at his inn, will ask to look at his studies. This is not considered etiquette among foreign artists. They generally think that a man will offer to show his sketch if he wishes it to be seen; otherwise it is as sacred as his diary.

want a little change, you run up to the city and study the many good pictures in the galleries with both pleasure and profit.

"I know of one place where there is not a store in the whole village; it is just as quiet and rustic as possible. There is a quaint, cozy, old Dutch inn called 'The Gilded Post-Wagon,' where are generally about eight or ten artists, all acquainted with each other, and nearly all of whom can speak English. Directly after breakfast they start off to work, and after sketching industriously all the morning, they come in to lunch at 12.30—that is, those who do not carry some light lunch with them. Then they go back again to work, and dine together at six. They are, indeed, a jolly company, and after dinner there are generally songs and a rousing chorus from the gentlemen. Then some of them will start off on a stroll together, frequently to make thumb-nail sketches of evening effects. Many of the artists have their wives with them, and at nine o'clock they all get together out under the trees, when the ladies serve tea, and a general sociable time winds up the day.

"Meeting in Holland these artists, who come from everywhere, and noting how much alike are their ideas and standards in art, one cannot but be convinced of how little distinction there is between American and European art. I do not

"An evidence of the delicacy of the Dutch artist on this point will be seen when I tell you I once overheard a Dutch painter say to another as they looked from a window, just before starting out: 'Ah, there is sketching; let us get over the hedge and go the other way, so as not to pass him.'

think there will ever be a distinctly American school; it is more probable that there will be one universal or eclectic school, in which the best points and greatest truths of each country will be brought forward. There must be one unchangeable standard of criticism. Fads come up, live their life, and die; but truth is imperishable. Great art has always been fine color and fine sentiment. That which suggests rather than tells too much will be sure to be the most enduring.

"My canvas, to start with, is covered with a reddish-brown glaze, about the color of oak, prepared with burnt umber and turpentine. That is working from dark to light—rather reversing the usual order, but it seems to me simpler and more direct.

"The study is not a picture; it is simply the getting of absolute knowledge, upon which you can rely when you come to paint your picture. The picture is something which often only lasts for a minute. You catch an impression of some beautiful clouds, shifting mists or tender haze, and the next instant it is gone. But the accurate knowledge you have previously obtained in interpreting these effects stands you in good stead, and you rely on your memory for much of your impression."

THE ancient Jewish and other Asiatic ornament, like the Egyptian, appears to have been purely representative. The only elements mentioned in Scripture are the almond, the pomegranate, the palm-tree, the lily or lotus, oxen, lions and the cherubim.

THE course of study prescribed for such students of the newly founded New York School of Applied Design for Women as wish to qualify as architects' draughtsmen" should be tempting as a post-graduate course to many a young lady who has no idea of earning her living. It includes not only free-hand as well as linear drawing, building and architectural construction, but the principles of heating, ventilation and plumbing, with which every lady who hopes to have a home of her own should be familiar.

POPPY-OIL is the lightest colored oil, and, chiefly for that reason, the most useful. It is a slow drier, but is the best oil to use to bring out the colors in a picture.



"A DUTCH FISHING-BOAT." SKETCH BY H. W. MESDAG.



"IN HOLLAND." SKETCH BY H. W. MESDAG.

"I believe there is just as good material here as there is in Holland, but you have to hunt longer for it, and you waste so much time waiting for the right kind of weather. There you can find so much that is interesting within easy reach of the cities, especially near Rotterdam, within an hour's journey of which you find charming places to paint. And when there comes a day when the weather is not good for working, or you



"A DUTCH EXPERT IN LACE-MAKING." BY FELICIEN ROPS.

FIGURE PAINTING.

V.—COLOR (CONCLUDED).



IN order to obtain a satisfactory color result, the student must avoid "starving the palette." No tone can be made that will sustain its character of surface quality, representing a given plane of a given color, that is laid on thinly. It will eventually sink into the canvas or into the underlying thin tone, and ultimately develop into a mere stain. Beware of thus staining your canvas. It is not painting; nor will such a practice ever make you a painter. Look at the figure with a comprehensive vision, and try to state to yourself mentally its dominant color scheme. If your tendency is to be cold and gray when you attempt the coloring of a figure before you, guard against this by giving your attention to those parts which you believe, from physical knowledge, are likely to contain the most vivid and elementary color notes. These you will generally find in the lips, ears, nostrils and cheeks, when studying the head; and at the elbows, finger-tips, knees and toes, in painting the body. If these color incidents are made too gray, the subsequent result will be cold and colorless, lacking all vitality. Cultivate a love for the life-like, glowing tints of animate flesh, and your sensitiveness to their charm will, in time, prevent your being satisfied with less in your work than you know to exist in the model. It is very true that many appreciate these beauties, and only fail to secure them from lack of experience in the mixing of tones. This subject was treated in a previous article.

A light hand and a strong will must go together. The lady who so admired the beautiful coloring of the English painter Turner, asking him with what he mixed his colors, and receiving for reply, "Brains, madam!" was well answered. One of the most delicate points in the painting of the figure is to fix those first facts of color that will set the key and be felt throughout the work in hand. To do this satisfactorily, you must have a cool head, complete self-command and concentration of thought. You should seek to penetrate the very life blood that courses through the veins and dyes the various surfaces of the subject you are painting. Notice how comparatively delicate and pallid certain protected parts of the flesh appear, while others glow with surface color, or show rugged and bronzed by exposure to the sun and weather. This difference should be keenly observed and truthfully recorded. The degree of your fidelity in this respect will be the measure of "brains" you have put into the work. Indeed, after one has become familiar with the handling of the paints and brushes, it is this faithfulness of vision that demands cultivation. Devote yourself to the study, the beauty of tone. Endeavor to see it in its simplicity. With the knowledge you have already acquired of the resources of the palette, set to work with the pigments at your disposal to represent those half-hidden tints which, in combination, will produce the tone you desire. It can be done. They are there, and "brains" will reveal them.

Always try to obtain the requisite tone by the employment of the fewest colors possible in its composition. If more are used than are really necessary, the purity of the tone and the quality of vibration will be lost. The needless colors will destroy the perfect operation of the essential ones, and will tend to deaden and flatten the tone sought for.

For mere practice, one may try to reproduce a certain color effect with the smallest number of pigments possible. If you nearly approach it by using several, try if fewer will do, and in every case be careful to employ the right ones. Some tube colors possess in themselves the quality that may be only attained by a combination of several others. Choose, then, that which will most readily serve the purpose. An increased vitality and freshness will be the reward of this method, provided, always, that the whole range of your color box is kept sufficiently restricted. There are a great variety of tints manufactured, many of which the writer would not recommend, while he believes that all that are absolutely

necessary for effective work may be found in the list already given in a former chapter, which is very comprehensive, and embraces all the colors necessary for general use, and it is very inadvisable for a student to stock himself up with numerous colors which are absolutely useless to him, and only serve to increase his difficulties.

FRANK FOWLER.

PORTRAITURE IN CRAYON.

III.—MECHANICAL METHODS OF ENLARGEMENT.

THE metroscope is used in the second method. It comprises a series of squares accurately engraved by machinery upon the finest plate glass. The two plates of glass, of which, in one form, the instrument consists, are ruled, for convenience, with squares differing in size. These plates are framed and held together by thumb-screws, allowing sufficient space between them for inserting and securing a picture the size of a cabinet photograph. The lines are thus brought into such perfect contact with all parts of the photograph that they appear to be drawn upon it. One feature of this instrument which renders the square system very practical consists of the division and subdivision of the squares by dotted and dash lines. The eye naturally divides a line or space into halves and quarters, and in consequence the dash lines have been designated for quartering the main lines, and the dotted lines for quartering the squares thus formed. This gives sixteen times as many squares for use as are drawn upon the photograph.

A method based on the same principle as the metroscope, but not requiring the use of that instrument, may be pursued as follows: Fasten the photograph to a board, mark the space at the top, bottom and sides into one-quarter inch divisions, and drive sharp-pointed pins in each of the division marks. Taking a spool of white thread, run it perpendicularly and horizontally from each pin to the one opposite, thus dividing the photograph into one-quarter inch squares; then if your enlargement is to be six times the size of the photograph, take the mounted crayon paper and divide the sides and top and bottom in one and a half inch squares; run the thread across the same, as for the photograph, and then proceed to draw the outline, first in charcoal and afterward with the crayon. The spaces marked on the crayon paper should be as many times greater than those marked on the photograph as the enlargement is to be greater than the photograph.

A third method of producing the outline is by means of the Pantograph.

This instrument for enlarging or reducing a picture was invented about the year 1603. It consists of four metallic or wooden bars or rules, which are perforated with a series of holes (numbered from 1 to 20), and connected together by means of an adjustable thumb-screw. The instrument is provided with a tracing and a marking point, and a screw or point which is forced into the drawing-board to hold the instrument in position. A good pantograph will cost about two dollars; those of a cheaper quality are entirely worthless for practical use, while a good one will last a lifetime. A little experience will enable any one to learn the use of the numbers. To work the instrument, select the number on the bars corresponding to the number of times the subject is to be enlarged, and connect the adjustable ends of the bars so that they intersect at this number; secure the pantograph to the drawing-board at the left-hand side; place a piece of Manilla paper at the other end of the board and secure it with thumb-tacks, taking care to smooth out all the wrinkles. Adjust the marking-point in the centre of the paper, and secure the photograph to the board so that its centre shall be directly under the tracing-point, which should always touch it; if it does not do so at first, place a little weight on the instrument over this point, heavy enough to bring it in contact with the photograph. Now guide the instrument by taking hold of the tracer, while at the same time you watch the marking-point. In this manner go over the entire photograph, putting in all the details necessary, after which you can transfer this outline to the crayon paper by means of the tracing paper, according to the former method given for transferring an outline.

In the fourth method we have what is called the Positive. From the photograph to be reproduced a positive must be made. In the dark room where this process is to be accomplished, one window, provided with a hinged shutter, which will entirely exclude the

light, is necessary. In this shutter must be cut a hole a little smaller than the size of the positive you intend to use, and attached to either side, and also to the bottom of it, a cleat, to hold the positive in place. You then place your camera against the shutter, the latter being arranged with cleats, or hooks and eyes, to hold the former in place. The positive being properly secured and the camera adjusted to the shutter, you stand the easel, with the crayon strainer on it, at the distance requisite to give the desired enlargement. Be careful to have the crayon strainer in the same relative perpendicular position as the shutter. The picture is now supposed to be focused on your strainer to the exact size of the purposed enlargement. You now go over the outline, incorporating all the lines and forms of the larger shadows, after which you open the shutter to ascertain the accuracy of your progress, and, if necessary, again close the shutter and supply omission; for it frequently happens that in working in the dark in this way you overlook or neglect to indicate some of the lines. Thoroughly going over the charcoal outline as before with a Mine Noire crayon, No. 2, you dust off the charcoal and proceed as in the other cases.

The fifth method is by the Magic Lantern Outline, which is accomplished by two different kinds of apparatus. In the one you use a negative and in the other you make your outline direct from the photograph by the aid of an attachment to the magic lantern, which is far more convenient, as in this instance you do not require a negative. A good way of managing it is to have a table six feet long, sixteen inches wide and three feet high. Nail to one side of it, four inches from the end, a stick six feet in length, one inch in width, and half an inch in thickness, using two-inch brads. One end of the stick should rest on the floor, care being taken that it stands perpendicularly, a square being used if any doubt exists to secure this result. The length of the stick above the table will be forty-two inches, which will be ample when using a 25x30 inch strainer. The latter should be placed with the crayon paper mounted on it, facing outward, with its lower edge on the table. Nail it fast to the stick with a couple of brads, so that it shall stand with its back exposed to the lantern at the other end of the table, to which the stick should be at right angles. The object of placing the strainer with its back exposed to the lantern is that the reflection must show through the strainer, or the outline will be reversed. Now make a perpendicular line, with charcoal on the back of the strainer, for the purpose of indicating that the head of the enlargement belongs in the middle of the strainer, and a horizontal line showing the proper distance from the top of the strainer to that of the head. In a similar manner the length of the head should be denoted. Having placed the photograph in the attachment, head downward, light the lantern, which should be placed at a distance from the strainer to magnify the required size, and adjust it according to the printed directions that come with it. Then focus the features sharply and distinctly. In case the lantern does not throw the light on the strainer in the proper place, it will be necessary to raise the former by placing a support under it. With your sharpened charcoal in readiness, seat yourself at the opposite end of the table in front of the strainer, and proceed to make the outline as in the previously explained methods.

Another way of producing the outline is to substitute for the strainer a piece of transfer paper fastened to a board with four thumb-tacks, on which you make a reverse outline. After the outline has been gone over with the soft lead-pencil on the opposite side of the transfer paper, it is transferred to the crayon paper. This is a good method when the photograph is indistinct. Sometimes in making the enlargement the photograph is not sufficiently defined or sharp to show clearly through the strainer, in which case an accurate outline is impossible.

Another method is the negative outline. Instead of having the back of the crayon strainer toward the lantern, its face should be exposed to the latter. The directions already given for adjusting and arranging the lantern and strainer should be observed with reference to the development of the negative outline, save that the lantern attachment is dispensed with. The negative is adjusted in the groove prepared for it in such a manner that its reflection is not reversed when thrown on the strainer, as was the case in the previous lantern transfer outline. The picture is now enlarged to the desired dimensions, and the charcoal outline is made.

It will be seen by the foregoing candid admissions

concerning the mechanical processes of making an outline from a photograph, that they are by no means trade secrets. They are valuable precisely to the extent here given them—namely, as aids to expeditious and convenient performance.

JEROME A. BARHYDT.

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PASTELS may be done on paper of any tint that the artist prefers, but cool grays seem to be the most satisfactory. White papers are bright, but they do not sustain the tones, which are apt to look thin and unsound unless very carefully laid. It must be remembered that pastel does not answer to transparent painting, like washed water-color, but to opaque painting, like body-color, so there is no real necessity for brightness in the paper, as that can be given by the pastels.

IN painting in monochrome, the best papers to employ are Whatman or Harding. The latter, which is slightly tinted with yellow, needs to be moistened and stretched, but the heavier grades of Whatman may be used as they come, in blocks. The pencil sketch should be partially rubbed out, and the foreground should be gone over with a fine sable brush or a quill pen dipped in the strong but liquid color. Liquid sepia, ready prepared, is sold in small bottles, like India ink. The color may be weakened by the addition of a little water for the pen work of the distance and middle distance, or they may be left to be rendered by washes only. A brush of medium size coming to a fine point is preferable, as it is to be used rather as a drawing instrument than as a painter's tool. With the point will first be put in the strongest darks; next come the shadows; lastly the local tones, each set of washes being carried over those that preceded it. In all this work attention should constantly be paid to the forms of the washes.

FLOWER PAINTING.

III.—ARRANGEMENT.

THE arrangement of flowers is a more serious matter than students are apt to imagine, and the consequence is we see many paintings which are pleasing in color and the drawing of each separate flower good, but the grouping of the whole is in such bad taste that the picture is worthless.

When you are going to design from a copy or paint from nature, do not pile the flowers together indiscriminately, for there is no art about that, but arrange them in the most effective manner; and remember, an uneven number is the best—it looks less formal. Buds and half-blown flowers add to the variety so necessary in a picture.

Your background should be always in harmony with your flower, and a contrasting color is best if the flowers repeat the color in the shading. Should you have the background very nearly the same color as your

flowers—for instance, sunflowers with bright yellow surroundings—your flowers will not stand out, as the background detracts from them.

Now I do not mean that you are to use no yellow in your background—some is advisable; but have it toned down by adding black and white or raw umber. You will find the bright yellows can always be toned down with yellow ochre; add black and umber at your own discretion.

When you are told on paper how to paint, you will often have to exercise your own judgment as to color. When you see you have too decided a color, as is a frequent mistake for amateurs to make, change the tint and make it lighter by adding white. Deep, unnatural color gives a crude look to a flower, for a very deep color leaves far lighter tones after a blossom has been out for

leaves over with terre verte, ivory black and a very little zinnobor (med.), giving it a greener cast. While this wash is drying you can put in your background. A sky tint shaded into a dark brownish green harmonizes well. Use a bristle brush for your work, taking strokes, do not dab your paint on, the effect is not as rich. Across the top of your canvas use permanent blue and white; to this add a very little black and terre verte. As terre verte is weaker in body than many paints, it takes more of it to make an effect; work down the tones deeper by adding more blue, raw umber and yellow ochre and lessening the quantity of white.

By the time your background is covered the lily and leaves will be dry enough to work on. Cover the lily with white, tinted with a pin-head of yellow ochre and cadmium yellow. Do not change the white to a muddy yellow, but just tint it, for the calla has a dense, wax-like effect, which constitutes its chief beauty, and to obtain which, great care must be taken to give the white the soft, creamy effect we so admire. The shading of the calla repeats the color of the background, and is composed of blue, black, yellow ochre and white, with a yellow stamen of cadmium. The leaves are zinnobor (med.), made lighter on the high lights by working in pale cadmium and white, and shaded darker with raw umber and zinnobor (dark). Do all your shading while your leaves are still wet.

The sable brush will be easier for you to work your first flowers and leaves with. Were you to make your first attempts with a bristle brush, the task would seem formidable to you and your work would be dauby. After you have gained confidence in your own ability, then try with the bristle. When your picture has become dry, varnish the background and leaves, but not the calla; leaving it unvarnished will give it the waxy look and make it stand out more naturally.

Vermilion worked into the background and into the shading of the flower gives a nice effect if you wish to use red.

One painting should be sufficient for the calla, although a few touches on the background and a raising of the high light on the lily may be necessary.

PERMANENT SUBSTITUTES FOR NON-PERMANENT COLORS.

| Permanent. | Non-permanent. |
|-----------------------|-----------------|
| Cadmium Yellow, | Chrome Yellow, |
| " Orange, | Orange Chrome, |
| Rose Madder, | Geranium Lake, |
| Madder Lake, | Rose Carthame, |
| Madder Carmine, | Crimson Lake, |
| Rose Madder and Blue, | Mauve, |
| Ultramarine Blue, | Antwerp Blue, |
| Lemon Yellow, | Zinc Yellow, |
| Zinnobor (dark), | Chrome (No. 3), |
| Viridian, | Emerald Green. |

B. M. SMITH.



CRAYON SKETCH FOR A PORTRAIT. BY R. MADRAZO.

a few hours. The action of light and air on the flower causes the color to change, and a fully developed flower is rarely deep in tone; even the darkest flowers, after being out for several days, become a trifle paler.

For a first study in flower painting I should advise the amateur to choose the calla lily, as the drawing in this flower being so simple, it can be tried by a beginner without the usual first discouragement of difficult drawing.

A white flower looks better with a varied background, for it needs the shading given by the background, to relieve the dead white of the blossom. The lily can be drawn in; then add a few green leaves and a half-blown flower; over the lily wash terre verte and turpentine. A transparent wash prepares the canvas and enables you to finish in another painting. Wash the

TREATMENT OF THE HALL.



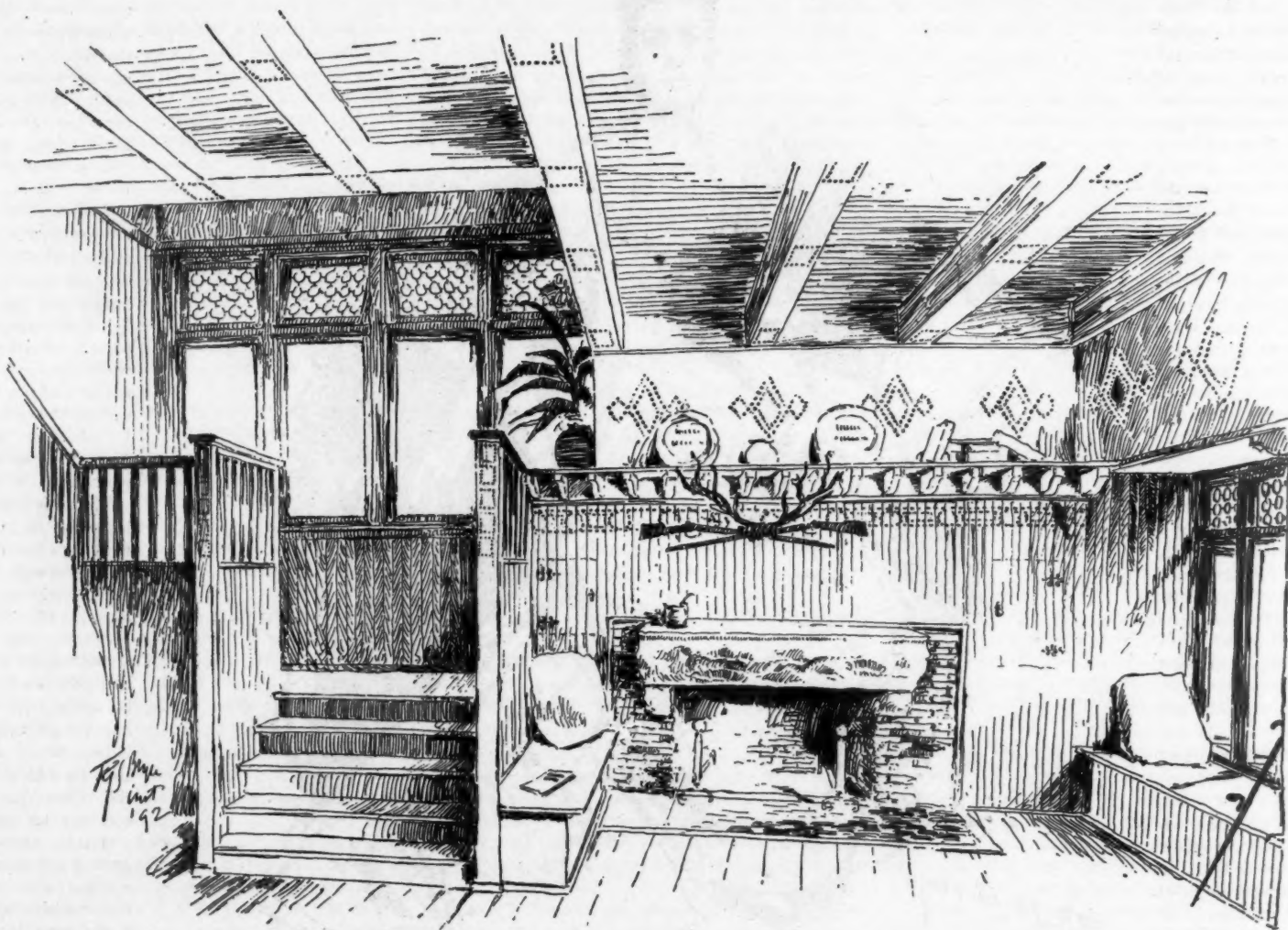
THE hall illustrated on the opposite page shows the treatment adopted in a suburban dwelling of moderate cost. The woodwork was enamelled in a tone of pale warm gray. The ornamentations of the pilasters and the capitals were executed in papier-mâché and then glued on to the plain surface; this is often done even in costly interiors. The ornamented parts of the pilasters, capitals and beaded mouldings were picked out with gold. The frieze was laid in flat color upon a ground of aluminium, which was first glazed over with color, so as to give a background of slightly mottled orange for the golden yellow of the wreath and festoon pattern. The walls were painted in oil, in Venetian red slightly toned with yellow, having

with a narrow border or fillet of opal, ruby or yellow cathedral glass, and that again with a broader border of plain cathedral glass, the same as in the centre. If this be considered too formal, it would probably be found more satisfactory to break up the centre with a few curved lead lines (lines of suspension imitating festoons to be preferred) than to fill the whole space with rondels or with any geometrical pattern. It should always be borne in mind that curvilinear cutting costs very much more than straight, and that the more artistic sorts of glass are not only dearer in themselves, but cost more to cut, because of breakage, than the plainer sorts.

Much of the ornamentation of this hall is done with nails driven in the woodwork; and since this is a kind of work in which taste goes for everything and manual skill for next to nothing, we marvel that it is not oftener attempted. An infinity of patterns may be made with common brass-headed nails; and they may be used with good effect either in stained oak or chestnut, or in painted wood. But one is not confined to brass nails.

effective on brass, and that it is easy to produce too much relief. But the facility with which this kind of work may be done does not make it any the less artistic. It was the sort of ornamentation that dominated in Solomon's temple (only gold was used instead of brass) and in many early Greek temples and palaces. There are means of coloring brass and copper so as to produce very beautiful iridescent effects.

It will be noticed that the chimney-piece in our design is of brick, and that the mantel-shelf is supported by a large block of stone resting on stone corbels. When red sandstone is to be obtained, this disposition may look well; but, in general, we would prefer a wooden shelf with a deep lambrequin of leather. The deer's horns suggest a lambrequin of undressed deer-skin. We remember an old country hall which was in part tapestried and wholly carpeted with skins of the fallow deer. The American red deer has not as pretty a coat; still it has a certain character of color and texture which fits it for decorative uses. The seats at either



SUGGESTION FOR THE HALL TREATMENT OF A COUNTRY HOUSE OR A SHOOTING-BOX.

on it a diaper pattern in golden yellow. The mantel-piece was in artificially colored yellow Sienna marble. The floor was laid in a very simple pattern of oak parquet. The windows were of leaded glass, with only faint suggestions of color in inexpensive tracery. The ceiling was striped with Venetian red, and the beam running across it was introduced for constructive reasons, to suggest a light partition wall in the second story. The hall was afterward furnished with mahogany furniture and copper-colored crinkle silk tapestry hangings.

The hall of a country house, which we also illustrate, is one of the least expensive designs that have come under our notice. Nevertheless, several of its features are capable of change, without increase of cost. The indications of rondels with plain glass between in the window-transoms suggest, for instance, a rather expensive sort of stained-glass work. These rondels are cast, not cut, to a circle, and the best sorts come from Germany. The cheapest arrangement for such upper lights would be to surround a large piece of colorless cathedral glass

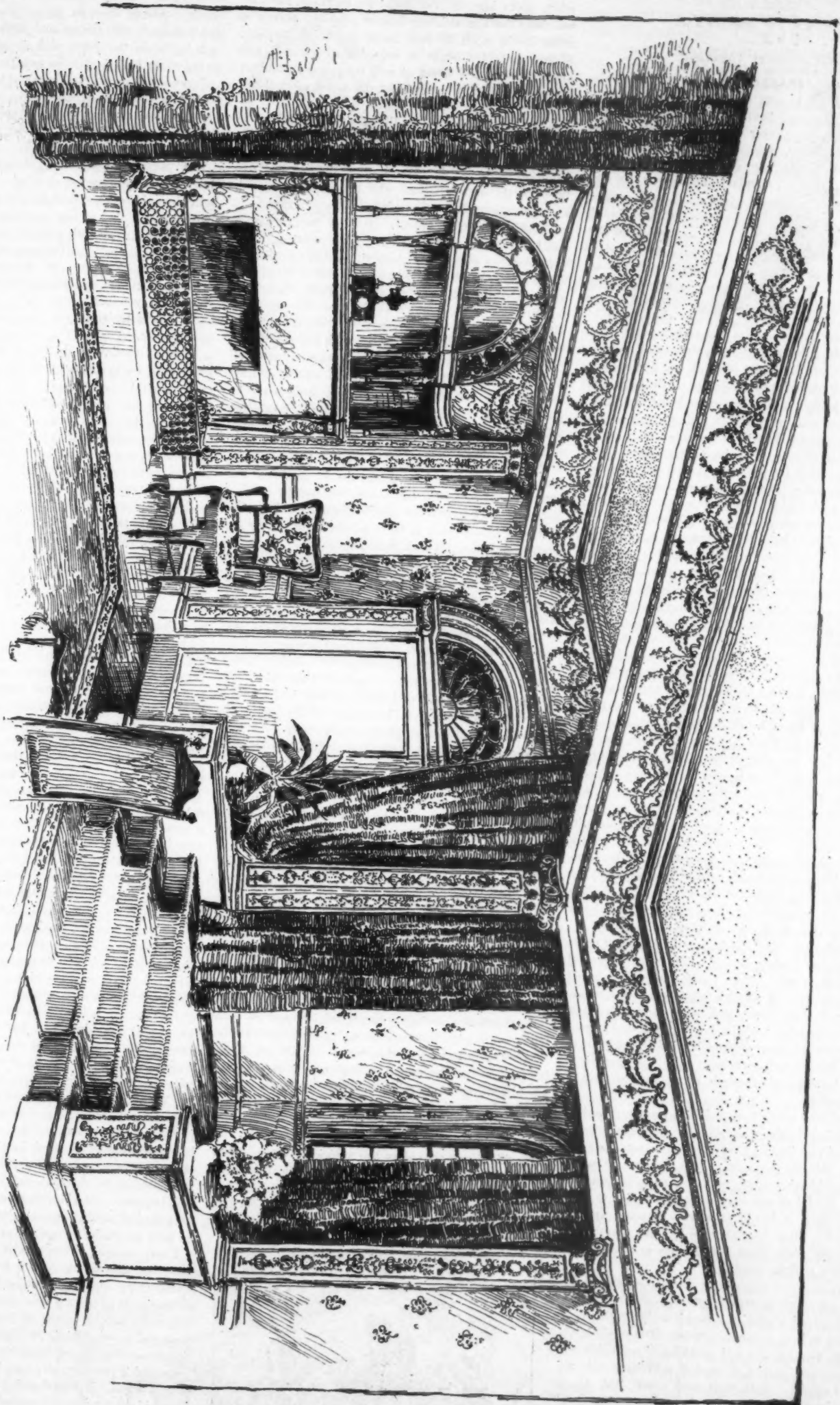
Copper and brass "brads" of small sizes may be used to fill up, and nickel-plated nails of various ornamental patterns can be had from the upholsterers. Occasionally, a lot of ornamental Japanese nails of enormous size turns up at the stores that deal in Japanese goods. These represent fir cones, birds, shell-fish, etc., and since the manufacture has died out, an opportunity to purchase must not be let slip.

If instead of the plain frieze in our drawing, the walls were panelled to the ceiling, we would suggest, to fill up the panels, ornaments of thin hammered brass. Sheet brass so thin that it can be cut with a pair of scissors can be had of the principal wholesale hardware dealers. It is true that the scissors would need frequent grinding, but a good-sized pair of shears will need less. Any simple ornament that looks well "en silhouette" will look twice as well if cut out of brass. Interior markings may be indicated by a line of dots produced by a punch, and a slight relief may be given to the broader masses by the same means or by the hammer. It should be remembered that a slight blow is very

side of the fireplace may be arranged as lockers for coal and wood; but though we would not fight very hard in defence of our coal-scuttle, the old-fashioned wood basket is not to be despised.

We would recommend a general warm tone of color. Let the woodwork be Southern pine, or, as before suggested, stained oak or chestnut. Let the rough plaster of the frieze be slightly tinted with ochre. Let the rondels, if they are used, be green. They are to be had both white and yellow, but of poor tone. And let the patterns shown in our sketch be carried out with large-headed brass nails—the effect cannot be other than pleasing. Good Turkish or Persian rugs are of course the best floor covering for any room; but the capabilities of country-made carpet are by no means fully appreciated, and, in consequence, a useful industry is in some danger of extinction. We hope that our readers will prefer the serviceable products of country handlooms, which, though patternless, are usually pleasing in color, to the cheap "ingrain," which hardly lasts a season, and which is an eyesore so long as it does last.

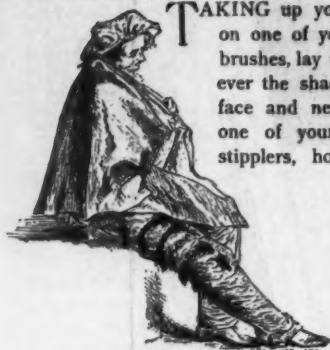
TREATMENT FOR HALL AND RECEPTION-ROOM OF A CITY OR SUBURBAN HOUSE. BY F. G. S. BRYCE.



CHINA PAINTING.

TALKS TO MY CLASS.

XIV.—FIGURE PAINTING.



TAKING up your color carefully on one of your medium-sized brushes, lay it delicately wherever the shadows fall on the face and neck. Then, with one of your small fitch-hair stipplers, holding it as you would a pen, stipple lightly toward the high lights, until all the parts are covered, being careful to have the high lights

on cheeks, chin, nose, forehead and eyelids well defined. Always wet the palm of the hand with alcohol, and pass the stippler across it till the hand is dry before using. Never put a dry stippler to the work. If the high lights are not sufficiently sharp, take a clean brush, moisten it with turpentine and press it with a cloth free from lint. Then, just dipping it lightly in the thick oil, pass the brush over your palette till pliable (always do this, also, before using a brush for your colors), and with it remove a little of your color. For the sharper line of the nose, when it falls under a high light, remove the color with a brush handle sharpened to a point. Always keep one in this way ready to hand for sharpening lights and removing color. It is especially useful for draperies. Now proceed with the remainder of your figure, never covering more ground than you can well blend before the color dries, but being careful to stop at a line where the fresh color and that already laid can be most easily joined without discovery. Having gone over the whole figure, remove with your pointed stick any color that may be on the eyeballs; then paint the eye carefully, observing the high lights with the utmost exactness, and adding a touch of black to the sepia for the pupil. Then with your finest brush define the eyelashes and eyebrows, but never draw a line underneath the eye, unless you wish to give a hard, crude effect to it. This marking must be indicated by the face tint and the shadow which always falls under the eye. Next lay in the shadows in the hair broadly, being very careful to observe the contour of the head and the lines in which the hair falls. The stippler may be very lightly used here with good effect as a softener, but be careful not to obliterate the brush strokes too completely, or the hair will have a matted effect.

If there be draperies, lay them always with a large brush in free strokes, sharply defining the shadows and extreme high lights, and gently blending the half tones with the stippler, being careful to observe the general direction of the folds. When this is done, the hair will be sufficiently dry to shade with fine delicate lines, breaking them at the high lights, and being careful to follow the general wavy lines of the hair as indicated in your study. Carry the lines slightly beyond the color laid, to give lightness and softness to the hair, especially about the forehead and the ends, or where there may be any stray locks.

For this first study, you had better attempt only a simple shadow behind the head for your background. With one of your largest brushes lay a few broad strokes on either side the head, at a little distance from the outline, and blend carefully with your stippler, being exceedingly careful as you come near your outline to work completely up to it, but in no way to encroach upon or obliterate it. Then blend outwardly until the shadow is lost on the white ground and fades gradually away toward the top of the head.

At this stage, dry your plaque till it smokes on a pair of tongs—if small, curling tongs will answer—over a saucer of lighted alcohol. When it is thoroughly cold, taking care to keep it carefully covered from dust in the meanwhile, remove all rough particles of paint that will have arisen and specks of dust it may have collected with your needle. With your steel eraser, laid almost flat, pass the edge lightly over the surface. Use great care, for the latter is a necessary but perilous operation for the inexperienced to perform; otherwise your work will be full of specks when it comes from the kiln. This is the secret of the marvellous smoothness of the Dresden

work if the colors have been well laid. Should your eraser get too near the surface or your needle slip, and white spots appear, they must be carefully filled in, matching the tint with the faintest possible amount of color in the point of your finest brush by stippling. Should the color begin to spread, stop instantly, and breathe on it a few times, or wait for it to dry, and try again. It will then be ready for the first fire—ordinary heat.

When it comes back from the kiln, shake a little powdered pumice-stone over the painting. Then rub this with the finger, so reducing any unevenness or lines of color left by the brush. The first painting must always be perfectly smooth before the second is attempted. Fine gloss paper may be used, but the pumice-stone is preferable. Be careful to dust off all of the grit with a soft brush before beginning the second painting.

Having got the surface perfectly smooth, repaint the figure in much the same way as you did at first, only using more delicate touches and carefully strengthening the shadows, stippling with the point of your finest brush. The work is now ready for the second fire, which should be quite light, after which it is complete.

For flesh tints use Pompadour red and canary yellow in equal proportions, sometimes adding a little ivory yellow. Of the latter only very little must be used or it will destroy the quality of the red, producing a dirty yellow. In a very fair complexion use more red than yellow, and lay the tint very lightly. For a brunette add a little ochre. For gray or half tones use Brunswick black; for the deeper brown shadows take equal proportions of yellow ochre, Pompadour red and sufficient black to produce a rich, warm reddish brown. Mix your colors with an ivory palette knife; never let steel come in contact with your flesh tints.

Unless your figure is very small, lay in your ground tint with one of your largest brushes, which must be very pliable, covering only that much space that you feel sure you can blend properly before the colors dry. If you are painting a full figure, calculate where you can best join the different tints. Only attempt the face and neck, hands and any other flesh visible before blending; do not touch the drapery, or your colors will dry before you are able to blend. If they do dry or get spotty the only thing to do is to clean off the paint with alcohol and re-draw the figure in Indian ink.

Blend your tints with a No. 1 quill fitch-hair stippler moistened with alcohol, as already described. Carefully remove any speck of dust or hair with your needle. This being done, study your model, so that you may know exactly where the shadows fall. Lay these in with gray and black tones, using a small brush, which you must on no account load with paint. Stipple from the flesh tint into the shadow, and blend till the join is imperceptible. This is a standard rule—always stipple from the high lights to the darks. Next lay in your deepest brown shadows, carefully covering the gray entirely, thus giving a richer and softer finish to the flesh. Should any dark spot appear, remove it at once with the needle, which should first be moistened by being touched with the tongue. If any white spot appear, fill it with your finest brush, perfectly matching the colors.

On the flesh tints being completed, sharpen all your high lights with your needle or pointed stick; then stipple the edges so that they be not too abrupt. Outline and define the eyes, ears and mouth as you did when painting in monochrome, using the brown tint for all but the lips, for which use Pompadour red shaded with brown. Next paint the hair, being particular to preserve the wavy appearance.

By this time your colors are sufficiently dry to allow of your working on the face with the needle, increasing the high lights, softening the lines and giving life and expression to the eyes and mouth. A little touch of black and blue introduced into the whites of the eyes



will tone down the glare of the white china. Carefully outline the fingers and toes with flesh tint, to which a little brown must be added, softening the lines with the needle. Should there be too much color on the fingertips, remove it with the pointed stick and bring out the high lights on the joints and dimpled effects at the spring of the fingers with the needle.

Treat the draperies in exactly the same way as described in the monochrome study, laying in the tones with broad strokes, removing the color where necessary with a clean brush or the pointed stick, and blending the edges with a very fine brush.

Always paint the pupils of the eyes with black, sometimes toned with brown or blue. For blue eyes use light blue, adding a touch of dark blue according to your own idea. In the second painting the eyes must be toned and softened with a touch of black, and always put on a deeper color on the outer edge of the iris. For gray eyes use blue green or chrome green with black, but do not attempt to get the true effect in one painting. If you do you will have hard, expressionless eyes as the result.

If only a shadow is desired as a background to the figure, take your large brush and lay touches of nearly all the colors you have been using; then blend them together, and for the result you will have a fine gray tone. This can be improved greatly after firing by introducing "hatching," which should afterward be modified with the stippler; but if you want a dark, solid ground, as is usual in the Dresden work, it is better to lay your background before painting the figure. Where you have a large space to cover, a broad, flat shadow will serve you best. A general blending of the different browns and ochre is generally used, and other colors may be used to tone down or heighten their effects. In covering a large space it is often well to add fat oil to keep the colors open, for if they dry before you can blend, the work has to be cleaned off and begun again. Do not, however, use too much oil, or your color will get streaky and will run. Blend with a large brush, using a small one only for the narrow places. If a portion of your background should go over the outline of the figure, remove it with the corner of a cloth dampened with alcohol. Do not expect to complete your background in one or even two paintings. In many cases, several are required.

Few colors can be used pure, and all are generally much improved with a faint wash of black over the whole surface when it is dry. Blues are often much improved in this way; a blue green wash can also be used, and if carmine is employed a purplish cast is given to the blue. Yellows shaded with sepia give fine, warm effects in drapery. For light golden hair use yellow brown sparingly in the lights and deepen the shadows with yellow ochre. For flaxen hair use ivory yellow and shade with ochre, with a touch of black in it. Yellow brown shaded with the flesh brown tints is good for auburn hair; if very warm, a very little Pompadour red can be added. For dark brown hair, finishing brown should be used, keeping it pale in the high lights. When it comes from the first fire it should be retouched in the shadows with red and black well rubbed together. Black with a particle of purple will do for gray hair, and it can only be successfully represented with successive firings and retouchings.

Every painting is very similar, only in each successive one more and more care must be taken. After the fourth firing stippling greatly enhances the effect, but in practising it great care must be used. The lines should follow the natural curves of the face, shoulders or drapery, and so on. This is the highest pitch to which china figure painting can be brought, therefore do not be discouraged if your first attempts be crude and unsatisfactory in finish. If your drawing is good, successive paintings will do much to soften and refine your figure. Five and sometimes six firings are not at all uncommon; indeed, at Dresden, for fine work, it is the average number.

ELIZABETH HALSEY HAINES.

PAINTING ON GLASS.

III.

MUCH may be said against the use of body color in the decoration of table glass, but the fact remains that many pleasing effects may be produced by the judicious use of opaque enamels, care being taken that they do not spread over too great a surface. In painting monograms, coats-of-arms or conventional designs of that character upon glass, the colored enamels specially fluxed for the purpose are admirable. It is, however, well to reserve this enamelling for set pieces, such as vases, pitchers or bowls, where greater breadth of surface enables the designer to carry off the hardness of effect, inseparable from the applied opaque enamel, to the transparent ground, by strong contrasts of color, divided again by opaque lines or gold tracery.

Care should be taken when using raised enamels on glass to limit the spaces to be covered by every device a lively imagination will suggest, and also to avoid inequalities of surface, which become still more noticeable after firing. Another point of importance to a designer for glass decoration is that of arranging for an opaque line to cut through or around flat tints of varying shades, as the brilliancy of the colors thus separated is thereby increased.

It is also necessary to arrange for complementary color effects in the placing of conventionalized flowers and foliage. Diapers of gold and silver, interweaving, decreasing or widening as the forms they are laid upon widen or decrease, may be picked out with touches of clear stain or color laid on either flat or in relief, drawn at regular distances within these set patterns. In the decoration of a water pitcher, the upper part of the neck, the lower part of the swell and the handle may be tinted with gouache or Royal Worcester colors, which have a semi-opaque effect. These colors should be edged in raised and tinted gold, in contrast to the transparent color upon the body of the pitcher. Oil of tar will be found to be more convenient than oil of turpentine for raised paste work to be gilded. It has been previously stated that paste for raised work can be procured specially fluxed to melt at lower temperature than is required for china.

Ground glass, dulled by hydrofluoric acid, is more suitable for painting upon in gouache colors than clear glass. In buying these colors, be careful to get tints prepared expressly for glass painting.

Opaline glass can also be used for semi-translucent effects, as for lamp globes. In painting these, the colors should be pale. Contrast rather than depth of tint should be the aim. The use for which an object is intended should take precedence of its applied ornament, and therefore any tint dark enough to obscure the light from within should be avoided. Gold laid on thickly, jewels or broad bands enclosing cartouches are out of place on lamp shades, but if such ornament be necessary, confine it to the extreme outer edges.

In a design of cupids, the limbs and features may be defined and a little accentuated by lines somewhat darker than the general tint of the bodies on the shadow side. If garlands be employed, let them be thin rather than solidly painted; roses, for instance, need have but two shades and a crisp line or two, judiciously placed, serving to indicate the shadows. Decorative effect before positive representation of nature is the end sought. A gray leaf here and there, with a touch of yellow brown on the lower edge—or better still, half the garland in grisaille (shaded grays), with just enough rose and tender green to lead the eye from one cupid to another, is sufficient, and in better keeping with lamp shade decoration than strings of red roses with bright green leaves, which would neutralize the delicate blues and grays, that would otherwise serve as sufficient background for the figures. The design may be finished off with a very light tracery of gold.

S. E. LEPRINCE.

THE painter, like the orator, says Hamerton, directs attention most strongly to that which will awaken interest or give pleasure; he keeps in subordination the facts which do not serve his purpose, and carefully leads attention away from them; he does not state truths impartially, but selects and emphasizes them.

MINIATURE PAINTING.

I.—INTRODUCTORY.



S is the case in painting in oils and with water-colors which require special grounds, miniature painting requires a specially prepared surface of either ivory or vellum.

In selecting vellum, get a piece about three quarters of an inch larger all round than the board or metal plate you intend to strain it on. Moisten the fair side on which you intend to paint with a wet linen pad, while on the other side put a piece of white paper, and on this lay the straining-plate; then lay glue round the edges that show themselves under the plate, turn them over, and press down so as to secure the glued edges to the board. Do not use too much glue, because if it oozes underneath the painting ground, that portion of the vellum will be spoiled, for the glue in drying will cause it to shrink and crackle up.

When the glued edges are dry, or before they are perfectly so, the dampened vellum should be stretched in all directions, so as to cause it to lie taut on the board. You may now proceed to paint on the vellum as it is, or prepare a ground with a light wash of zinc white.

Ivory for miniature painting requires special operations if the artist chooses to bleach the ivory and prepare its surface himself.

For miniature painting, it is of great importance to choose the right kind of ivory, because there are several varieties, most of which, from some fault or other, are totally unfit for painting on. Newly cut ivory, which is full of sap, is not easily judged as to its working qualities, for when in that state it is difficult to discover whether it is coarse-grained or fine, streaky or the contrary, unless the artist by long course of experience is familiarized with it.

Testing the Quality of Ivory.—The best way of testing the quality of ivory is to hold it grainways to the light, then hold it up to look through, still turning it from side to side, and very narrowly observing whether or not there are streaks on it. You will easily discover them unless the ivory is freshly cut, and in taking these precautions you cannot be too particular.

One kind of ivory is very bad for painting on; it has no streaks on it, but is of a horny, coarse nature, which will never suffer the colors to be thrown out in the brilliant manner a fine species of ivory will. The best ivory is that which is free from streaks, and has a close, fine grain.

To prepare the ivory for painting on, heat a smoothing iron to such a moderate temperature that you can bear your hand on it for a few seconds. Then place the ivory inside a sheet of folded paper, and place the warm iron on top, turning the ivory frequently until it becomes a transparent white. An opaqueness is not desirable for face painting in miniature, as it would give a harshness and unpleasant appearance to the painting. When the ivory is rendered sufficiently white, place it under some boards or books to prevent it warping while cooling, and then proceed to prepare it for painting in the following manner: *

Pound some pumice-stone to a very fine powder and sift it through a bag of fine linen or cambric on to a sheet of clean note-paper or plate. Sift as much as you want, and reserve it for polishing the surface of the ivory.

* This is presupposing the ivory is in the rough state; dealers in artists' materials, however, keep it ready prepared for use.

Previous to using the pumice-stone powder, scrape all the saw cuts off the face of the ivory with a sharp pen-knife, and then roughly obliterate all scratchings with very fine glass-paper. By using this in a circular manner you will obtain a perfectly level surface, whereas, if the glass-paper be rubbed backward and forward the surface will become streaked or furrowed with minute channels. After using the glass-paper, strew a little of the pumice-stone dust over the ivory, put a few drops of water on it, and then work the pumice dust in a circular manner, or series of interlacing o's, with a glass muller. This pumice powder must be frequently dusted off to see the effect.

When there is a uniform dead matt surface, the ivory is ready for the painting. If any spots on the ivory continue to shine, the rubbing with the powder and water must be continued until the surface is satisfactory all over; then wash off the pumice with a sponge and clean water, being careful not to rub too hard or you will inadvertently polish some part of the ivory. After washing it put the ivory aside for a few hours to dry, then paste it on a piece of woven paper by touching the back of it merely at the edges. If gum water or any other cement is put near the centre of the ivory a dark, unpleasant spot will most probably appear through the ivory, and so spoil the painting or features that are painted over this place.

To Choose the Hair Pencils.—Miniature painting requires pencils different from those used for water-color and oil painting, the miniaturists' pencils being made of the tips of squirrels' tails instead of camel's-hair. There are two kinds of the former, dark brown and yellowish red. Those made of the latter kind are commonly known as sable pencils, and are of a stiffer nature than the others. They are a very useful kind as long as the fine flue at the tips of the hair remains, on account of their elasticity; but the instant the flue is worn off they, from their harshness, become useless. No pencil, however, is superior to those made of the common kind of hair.

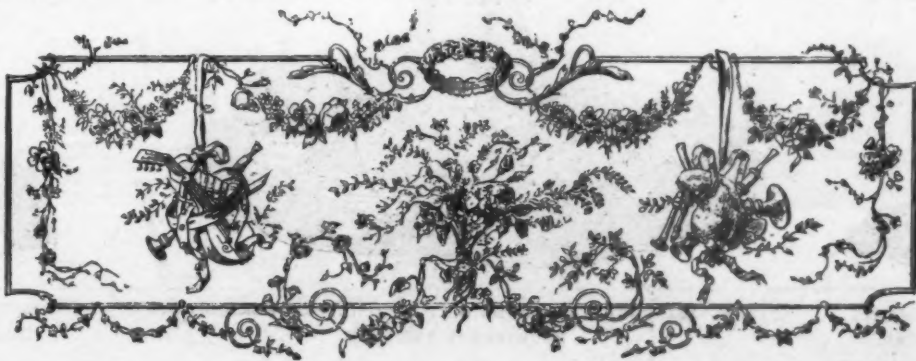
There is no commoner mistake with the tyro in miniature painting than to choose a very small pencil, a choice made, no doubt, from the impression (a mistaken one) that the neatness and accuracy necessary in miniature painting is best secured by using such a small brush. This mistake, however, is soon rectified by experience. A middle-size pencil will be the one to perform the best kind of work, because its point is fine enough, and its body contains a quantity of color in fluid, enabling the artist to give that mellow, firm touch which is so greatly admired by connoisseurs in this branch of art.

The chief points to pay attention to in choosing pencils are their springiness and point. To test these qualities, draw the brush lightly through the mouth, and then press its point on the thumb-nail. If, after being bent, it springs again into form, it is a good sign; but as there are a great many pencils possessed of that quality and still bad in another way—viz., that of not possessing a good point—test it for this quality also, by twirling the pencil round on the nail in every direction, and observe whether the hairs at the point keep equally together as to length, and never shoot out on either side (a fault often occasioned by the pencil-maker putting the hair into the quill or ferule, with a twist in it). If neither of these defects are observable in the pencil, you can safely assume that you have one fit and proper for the production of good painting.

The colors sold in powder at the art stores are ground as impalpable as it is possible to obtain them by machinery; but as good colors cannot be ground too much, the artist will obtain much more brilliancy if he grinds some of them himself. This is a tedious and laborious process, but what is art but a labor of love?

Necessary Utensils for Grinding Colors.—To grind the colors, a glass slab of not less than a foot square should be used. This should be ground opaque on one side, so as to obtain a grip on the color. A glass muller of a suitable size also is needed. An agate slab and muller is best, if the expense be not too great, for the hardness of the material will not allow it to be chipped off, or allow it to become ground up with the color.

H. C. STANDAGE.



THE SPITZER MUSEUM.

X.—ECCLESIASTICAL ART.



LET us close our present promenade through the different rooms by a glance at the display of ecclesiastical art, which, by its importance and variety, if not by its numbers, is the richest and most instructive that has ever been formed by any amateur. The one hundred and eighty-five pieces represent the most perfect productions of all the countries that were celebrated for the manufacture of articles for religious use during the Middle Ages and the Renaissance. From Limoges, Paris, Tours and Montpellier we have examples of the different processes that gave those cities their high renown during the thirteenth, fourteenth and the second half of the fifteenth centuries for elegance of form and variety of ornamentation: plaques from the borders of the Rhine, made in the twelfth century; rare portable altars from Germany as well as charming statuettes of saints in silver from the same country; Florentine and Venetian niello work of the fifteenth century; Hispano-Flemish chalices, and shrine reliquaries, censers, paxes, crosses, crucifixes, crosiers, morses, candlesticks, monstrances, pyxes, cruets and the different objects of religious worship from Spain, Portugal and the other countries just mentioned.

The oldest and most precious piece in the collection is a book-cover dating from the tenth century. This comes from the Cathedral of Sion. This binding is composed of two strips of oak. The first is covered with a gold plate ornamented with cloisonné enamels and gems; the second strip, as well as the back, is covered with a red sheepskin, upon which a cross is designed by means of iron nails. The clasps are in silver niello work, and each side of the cover has golden plaques richly engraved and ornamented with cloisonné enamels and precious stones.

Another gem is the silver-gilt chalice shown herewith; it is German work, and dates from the middle of

the thirteenth century. The bowl, hemispherical in shape, rests upon a circular foot and short stem interrupted by a flat knot. This knot is, like the foot, decorated with a repoussé ornament, and has twelve lobes covered alternately with imbricated and beaded designs. Eight oak leaves are disposed symmetrically around the



SILVER GILT CHALICE. GERMAN WORK, MIDDLE OF THIRTEENTH CENTURY.

foot, the stem being taken as a centre, and these leaves are surrounded with a milled edge. Alternating with the oak leaves are eight large fleurs-de-lis. Around the rim of the foot is engraved the inscription: † Swichervs Deditt. Height, 5½ inches; diameter of the bowl, 4½ inches; diameter of the foot, 5 inches.

A very fine specimen of Venetian work at the end of the fifteenth century is the reliquary, or monstrance, in copper-gilt and painted enamels. The foot or base has six semicircular lobes divided by a cluster of metal branches in relief, strewed with bunches of grapes; these branches form the framework for six plaques of enamel painted upon copper, executed in camaieu gold upon an opaque blue ground and showing the images of the Virgin and the Infant Jesus, of St. Bartholomew, St. Jerome, Mary Magdalen, St. Anthony and St. John. The stem is hexagonal and perforated with Gothic ornaments, terminating with fern leaves which support the glass cylinder forming the reliquary. This cylinder is flanked by three pieces of twisted metal, ornamented at the top and bottom with flower work. The cover of the cylinder has the shape of a dome and is surmounted by a lantern with butments and grated windows; the lantern is crowned by a ball and a cross. Height, 16½ inches; diameter of the base, 7 inches.

The "chef" reliquary, in the form of the head of St. John, is one of the remarkable pieces of the series; it is in copper-gilt and silver repoussé work, and was made in Germany at the end of the fourteenth century. The face alone has preserved the silver color; the rest is gilt. The head forms the cover for the reliquary, and is opened by means of a hinge attached to the top. The plate or charger, slightly inclined forward, rests upon a stem in copper-gilt. This stem is interrupted by a knot in the form of a Gothic edifice with eight sides; in the niches that ornament each front are placed silver statues representing saints, upon a translucent blue enamel ground. Upon the base are two circular escutcheons in enamelled silver. The head of the saint is powerfully modelled, and the death-calm expression of the face perfectly rendered. Height, 19 inches; diameter of the base, 12 inches.

We reproduce two specimens of Limoges work of the thirteenth century. The first is a champlévé enamelled copper plaque for a book-cover. The personages and animals in the central plate are engraved, with their heads added on in relief. Surrounding this central plate is a first border in stamped copper, and a second border composed of four enamelled copper plates, orna-



ENAMELLED COPPER PYX. LIMOGES WORK, THIRTEENTH CENTURY.



"CHEF" RELIQUARY IN COPPER GILT AND SILVER. GERMAN WORK, FOURTEENTH CENTURY.



MONSTRANCE IN COPPER GILT. VENETIAN WORK, FIFTEENTH CENTURY.

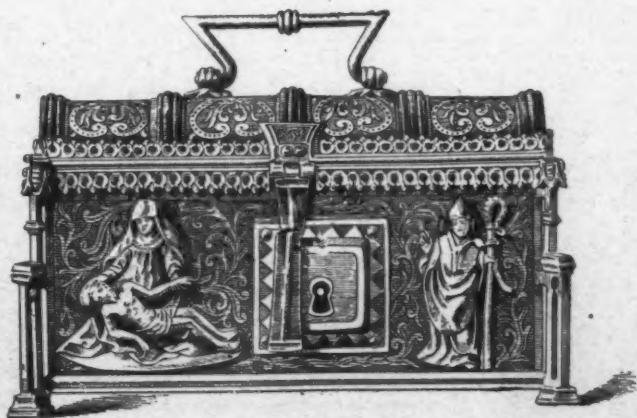
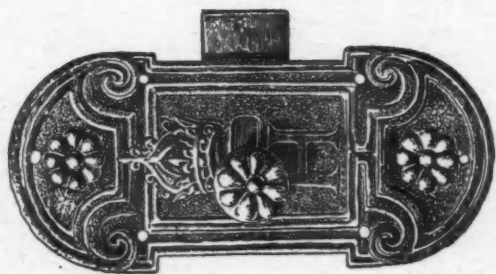
OBJECTS IN THE SPITZER COLLECTION.

TWO FLEMISH SILKEN TAPESTRIES OF THE 16TH CENTURY.

PLAQUE, LIMOGES CHAMPLÉVÉ ENAMEL (13TH CENTURY).

WROUGHT-IRON BOLT (GERMAN, 16TH CENTURY).

RELIQUARY IN SILVER GILT (PORTUGUESE WORK, 16TH CENTURY).



mented with figures of angels alternating with foliage. The enamelling of this plaque is in dark azure blue, light blue, yellow, green, dark red and white. Height, 13 inches; width, 7 inches.

The second specimen is a champlevé enamelled copper pyx. Upon the foot, divided into six semicircular lobes, are engraved the figures of three angels and three martyr saints on a lapis lazuli enamelled ground strewn with quatrefoils. The bowl has four circular medallions, with the monogram I.H.S.-X.P.C. enamelled in green alternating with flower work upon a ground of azure blue. There are six Gothic arches upon the cover, and beneath these arches the same subject is twice repeated: the Virgin seated and holding the Infant Jesus. The arches are enamelled in red and green, and the personages engraved upon a ground of lapis lazuli enamel. Height about 14 inches.

Portuguese reliquary in silver-gilt dates from 1539. Rectangular in shape, this casket has a bulged cover, and inside is divided into compartments by bands. Bordered like the cover with a row of cut leaves, the casket has Gothic butments at the four angles. Upon the front, at each side of the lock, is a figure; one represents a Pieta, and the other a bishop with his cross and mitre. The background of these figures, as well as the whole surface of the top, is covered with engraved scroll and flower work. The other three sides of the casket have various engraved inscriptions. Height, 2½ inches; length, 4½ inches; width, 2½ inches.

To do full justice to the Spitzer Museum we should be obliged to reproduce and describe every one of the 378 objects in the collection. This being impossible, we must, in concluding, refer the reader to our first article for a general description of all the series.

NEW PUBLICATIONS.

ART.

DRAWING AND ENGRAVING, by P. G. Hamerton, goes over much the same ground as the author's "Graphic Arts" and his more recent contributions to the *Encyclopædia Britannica*, but is less technical and more historical than the former book, and is supplied with copper-plate, etched and mezzotint illustrations. The author rightly attributes a "highly abstract character" to primitive drawing, but in generalizing from this fact as to the undeveloped intellects of primitive peoples, he forgets the highly realistic character of their sculpture. The Egyptian drawing of geese which he gives shows in addition to the outline and interior markings, which are all that he sees in it, a good appreciation of values; indeed, primitive decorators in general, though they use colors arbitrarily, show a much better notion of values than their modern representatives. He contrasts Greek drawing as based upon study of the figure with mediæval drawing as based upon decoration, a contrast that holds good only as regards perfect Greek art and infantile mediæval art. If the whole development of both be considered, they went through similar phases. Greek vases show us draperies with hands and heads stuck on ("mantle figures," as they are called), betraying as great an ignorance of the figure as do twelfth-century miniatures. Mr. Hamerton's notes on Renaissance drawing are vague, and will not be of much assistance to the reader who wishes to make a special study of the period. The most valuable matter on the subject of drawing is in an appendix, in which he compares certain engravings after Turner with the views that they are intended to represent, showing, as Ruskin has already shown, that Turner habitually exaggerated the height of objects, brought interesting details from all sides into his pictures, and invented trees, rocks and buildings when nature did not supply them to his fancy. The section of the book which deals with engraving and etching is much more satisfactory. We notice that Mr. Hamerton has abandoned his costly and difficult white ground process of etching, and advises the amateur to try instead the simpler process invented by Mr. Herkomer. The illustrations include plates explaining the elements of mezzotint and line engraving. (Macmillan & Co.)

ARTISTIC ANATOMY, by Matthias Duval, is a thorough and reliable treatise on the bones and muscles, on movement, attitude and expression, by one of the foremost of living authorities, the professor of anatomy at the *École des Beaux Arts*. He starts with the consideration of the skeleton and its parts, afterward going on to the principal muscles of the trunk, limbs, head, neck and face. Thus he proceeds by synthesis, not by analysis, and, as a consequence, the student's interest is greater the farther he proceeds. The illustrations are numerous and good, though not very well printed; but M. Duval expects that the reader will avail himself of the means provided in every life school—namely, the study of the skeleton, the plaster "anatomy" of the "Boxer," and the living model. These, he thinks, furnish the best substitute attainable for the familiar acquaintance with the living, undraped form, which was enjoyed by the ancients. The translator appears to be careful and well versed in the subject-matter of the book, but he is not a very clear writer. (Cassell & Co.)

PREFERENCES IN ART, LIFE AND LITERATURE, by Harry Quilter, contains a quantity of reading, much of it useful, some of it amusing and all of it interesting. Mr. Quilter, as a critic, can be wrong with great positiveness, though with entire good humor; but he does not know how to be dull. His most valuable and his longest essay he calls "A Chapter in the History of Pre-Raphaelitism." He gives many details, drawn in part from Mr. Holman Hunt and Mr. Ford Madox-Brown, about the early life of the principal men in the movement. A sketch of the late Frank Holl; an estimate, hardly discriminative enough, of the art of Mr. G. F. Watts; an interesting parallel between Jean François Millet and the English water-colorist, William Hunt, are also very readable. His "Two Days of a Painter," describing his own efforts at landscape painting, is unintentionally funny, but contains much that may be of use to amateurs, who do not take themselves quite so seriously. An article on "The Amateur," however, offers good reasons for that person's existence, and suggests how he may benefit art in cultivating his



own powers of appreciation. Finally, an essay on "French Art," and nineteen chapters on "The Royal Academy, from 1872-90," display a sort of harmless bumpiness mixed with much good sense. The "Literature" in his title refers to Wilkie Collins and the late Amy Levy, on both of whom he has short critical and biographical sketches; and the "Life" refers to his own modes of passing his time, "Coelebs at Home." There are numerous illustrations, in half-tone, or from pen-and-ink drawings. (Macmillan & Co.)

BIOGRAPHY.

THE LIFE OF CHRISTIAN DANIEL RAUCH, abridged by Ednah D. Cheney from the voluminous work by Eggers, contains much interesting information about one of the best sculptors that Germany has produced. Rauch was, in principle, a strict classicist, and believed in a sort of sculptural ideal which did not permit of much individual expression. Thus, he could use the same figures, now for victories, now for muses, changing only the accessories; and he was a stickler for classic costume, refusing to make a statue of Goethe except as an ancient Greek or Roman. Nevertheless, within the conventional bounds that he assigned to his art he was a good sculptor, and is widely known for his statue of Queen Louise of Prussia, his Blücher monument in Berlin, his Max Josef monument in Munich, and his Dürer monument in Nuremberg. His long life and his love of travel brought him in contact with very many celebrated people, and he reckoned among his friends the von Humboldts, Goethe, Thorwaldsen, Tieck, the poet, and his brother, the sculptor, Canova and David d'Angers. The book is beautifully printed, and is illustrated with several good half-tone plates, but there are numerous small errors, singly unimportant, but irritating from their frequency. (Lee & Shepard.)

POETRY.

ADZUMA is a tale of old Japan dramatized, but not for the stage, by Sir Edwin Arnold. The story, which is complicated with Buddhistic superstitions, is, shortly, as follows: Adzuma, a young woman who in a former life had been a serpent, and had helped to kill a great eagle that had devastated a whole province, is happily married to the man of her choice. But she has two other lovers, one of whom is the re-embodiment in human form of the eagle whose enemy she had been. The other disappointed lover, taking advantage of the fate that makes these two inimical to one another, contrives to bring them together, and to make it appear that Adzuma was about to become unfaithful to her husband. Whereupon Adzuma, seeing no other way out of the plot, prevails upon her eagle lover to kill her husband, admitting him for that purpose at night; but herself takes the husband's place, and the lover when he gets out to the light finds that it is Adzuma's head which he carries in his hand. Much of the drama is in prose, but there are several rather long monologues in blank verse which include much elaborate word-painting; and there are also some very pretty lyrics scattered through the four acts. It is tastefully printed and bound. (Charles Scribner's Sons, \$1.50.)

LOVE SONGS OF ENGLISH POETS, 1500-1800, is very beautifully gotten up, with a tinted frontispiece after Angelica Kauffman and a title-page printed in colors. Mr. Richard Hall Caine, who edits the work and supplies biographical notices of the poets, avows his preference among them all for Shakespeare, Jonson and Herrick. We doubt that the average reader will agree with him in preferring Herrick's erotic conceits to the examples which he gives of Coleridge, Shelley and Byron. Herrick's fanciful paganism reappears in almost every writer of amatory verse before the opening of the present century; but sometimes those fancies are so high-flown or far-fetched as to be worth preserving as curiosities. The curious reader will find here the cream of several larger compilations. (D. Appleton & Co., \$1.50.)

OF some of the "POEMS OF WILLIAM WATSON" we have already given a favorable estimate, but since then his candidature for the Laureateship and his unfortunate loss of reason have given the poet a wider notoriety than, perhaps, he could have ever gained from his verses. It is proper to repeat, therefore, that these verses, while they seem to us hardly destined to a long life, are much better than those of the average minor poet. They read smoothly and express real emotion or convey pleasant images. The longest poem, "The Prince's Quest," is a version of the old-told tale of the Fountain of Youth. The next longest is "Wordsworth's Grave," the title poem of his former volume. The remaining poems are mostly occasional odes and lyrics called out by passing events—political, literary and personal. (Macmillan & Co., \$1.25.)

THE WINTER HOUR, by Robert Underwood Johnson, is a description in a tripping ballad metre of a poet's paradise, with books, pictures and music, and "Comfort the hand-maid of Delight," such as all of us, though not poets, would like to live in. Of the other pieces in the dainty white and gold bound volume the more ambitious are the "Washington Hymn,"



sung at the laying of the corner-stone of the Washington Memorial Arch; "The Guest of the Evening," read at a birthday dinner to Mr. Richard Watson Gilder, editor of *The Century Magazine*, and "Divided Honors," written for a similar occasion, when the person honored was Mr. James Whitcomb Riley. Mr. Johnson's Muse is cultured, but unaffected, with few illusions but plenty of robust faith. (The Century Co., \$1.00.)

FAIR SHADOW LAND, by Edith M. Thomas, is a fair land truly, but not altogether shadowy, for we have in it a ballad of "Broadway" and a jolly song of a cellar, which betrays no mere Platonic regard for the blood of the grape. And the shades of old poets that she evokes have a certain substantial quality; they appear not like the "weak-necked dead" in the *Odyssey*, but are healthy ghosts more than half materialized. Béranger would see no treason in her translation; and though Horace and Spenser get playful digs in the ribs, Theocritus would know his own in more than one passage, and Catullus might be well content to exchange his "Atys" for Miss Thomas's. She has, in fact, a store of the real thing, and she gives it to us boldly, as Thaliarchus was advised to do on a memorable occasion. (Houghton, Mifflin & Co., \$1.25.)

FICTION.

GOD'S FOOL, is a novel that deserves to live. Maarten Maartens, the author, is said to be a Dutch gentleman of independent means and literary tastes, who chooses to write in English, in order to secure an audience beyond the dykes and fens of Holland. "God's Fool" is a subtle and forcible satire on the pettiness and selfishness of humanity as represented in the small town of Koopstad. In the midst of a buzzing circle of pharisaical local magnates and gossiping housewives rises the serene and beautiful figure of Elias Lossell, the gentle and pure-hearted fool. Elias is the only child of Hendrik Lossell by his first wife, and, according to his grandfather's will, on the death of his father becomes the legitimate head of the great mercantile house of Volderdoes Zonen. But old Elias Volderdoes died before the great misfortune had clouded the intellect of his grandson. Surely, he would not have wished that his august mantle should fall on the shoulders of a fool? At least, such is the opinion of Elias's half brothers, who, being perfectly sane, happen to be the more liable, possibly, to temptation. To perform all the labor, and reap but a minimum of the profits, is something decidedly contrary to human nature, if it can be avoided. Hence, the daily increasing obliquity of vision in the case of young Hendrik Lossell was hardly extraordinary; but does that make his misdeeds the less criminal? This admirable writer dedicates his book to his "fellow Koopstadters in the four vast corners of our mean little globe." In other words, he is rash enough to assume that "Koopstadters" exist in every society, and it may be that he is quite correct. (D. Appleton & Co.)

THE PRINCES OF PEELE, by William Westall, are a sad lot. John Prince steals his employer's money. His father, to cover his defalcation, uses money placed in his hands in trust for a Mrs. Lincoln, an American, with whose daughter, Olive, his two other sons, Edward and Charlie, are in love. To provide means for repaying in the future this money, he insures his own and his sons' lives, and then goes out to Trinidad and dies of a snake-bite. The insurance company, however, refuse to pay; but Charlie, to all appearance, drowns, Edward looking on and refusing to help; the money is paid on the policy of Charlie, who, however, turns up alive, as a soldier. He and John take part in our Civil War as Unionists, and Olive, having returned to America, marries Charlie in the hospital after the battle of Gettysburg. (Lovell, Gestefeld & Co., \$1.25.)

THE BERKELEYS AND THEIR NEIGHBOR, by Molly Elliot Seawell, is a bright and interesting little story of Old Virginia days, when the colonial aristocracy were as yet unable to appreciate that the results of the recent war were a distinct advance in the cause of civilization. There are the usual Southern types; but two of them are drawn with inimitable art, as Colonel Berkeley, ever courtly, and a stalwart churchman, though occasionally profane, and the philosophic Petrarch, his body servant. The peaceful rural background is relieved by some breezy glimpses of social and political life in Washington. The characters of the adventurer, Ahlberg, and the blonde, Madame Koller, are somewhat hackneyed and perhaps superfluous, but the essential romance of the tale is undeniably delicate and deft in treatment. (D. Appleton & Co.)

FROM DUSK TO DAWN, by Katherine Pearson Woods, is a sincere but rather vague attempt to deal with some of the vital religious questions of the day in conjunction with the mystic potentialities of hypnotic suggestion. The book contains evidences of solid intellectual thought, but its scope is altogether too limited for a rational discussion of such paramount issues as High and Broad Church, Apostolic Succession, Faith Cure, Christian Socialism, etc., while Hypnotism has never been adequately handled in any novel yet. The work offers, however, a strong and intelligent plea for Christian tolerance, and the lesser romantic element between two highly wrought and sensitive natures is handled with marked delicacy. (D. Appleton & Co., \$1.25.)

UNDER PRESSURE, by the Marchesa Theodoli, is a thoroughly pleasing and unpretentious story of modern Rome. The pictures of home life in the princely Astalli family, whose heads are the most uncompromising and conservative of noble adherents to the pope, are most curious and interesting; while the reader's sympathy with the charming and delicate romance of the book, ending happily, at last, in the face of apparently insurmountable obstacles, will be readily enlisted from its inception. Though a "first attempt," this novel merits a generous reception, and we trust that the gifted authoress may be duly encouraged to take up her pen again before long. (Macmillan & Co., \$1.00.)

THE ROMANCE OF A FRENCH PARSONAGE, by M. Betham-Edwards, is a novel with a purpose, which seems to be to demonstrate the evils of monastic restrictions when applied to persons not naturally disposed to submit to them. This vein, we need hardly say, has been pretty well worked out; and though Miss Edwards enlarges it somewhat by making her Catholic priest turned minister become, in turn, dissatisfied with his new faith, she only passes, in doing so, from one exhausted theme to another. There is no new idea in the book, and the story, as a story, is not entertaining. (Lovell, Gestefeld & Co., \$1.25.)

HERMINE'S TRIUMPHS, by Madame C. Colomb, is a thoroughly charming and ingenious story, distinctly French in style and theme, and yet, like the "Story of Colette," full of healthful simplicity and a keen sympathetic spirit. It tells of a little orphan who was saved from shipwreck by a kindly old sea captain, and brought up tenderly in his own family, until, finally, a wealthy and seemingly hard-hearted uncle in Marseilles is led to a tardy acknowledgment of the child as the daughter of his banished but once-cherished nephew, and takes her into his luxurious home, where, at first, nearly all hearts are turned against her, but ere long, one after the other, are willing to confess themselves effectually conquered by the power of love. The book is copiously illustrated. (D. Appleton & Co.)

TREATMENT OF DESIGNS.

"THE FISHERMAN'S RETURN."

THE simple manner in which this study is treated renders it equally available for oil or water-colors. Great care should be taken to preserve the soft mellow tone and the effective way in which the outlines melt into the sky, the only really sharp forms which are noticeable being the mast of the sloop and upper part of the roof of the hut. These, being in distinct silhouette, against the sky, give the note of strength needed in the composition.

OIL COLORS.—A canvas of rather fine texture will be required, and one which is single primed will be found most agreeable to paint upon. Sketch in at first the general forms in charcoal, without much attempt at detail; be sure, however, that the line of the bank is in its right place, that the house, tree and boat are all in correct proportion. Paint the sky first, and lay in one general tone of warm, soft pinkish gray, matching exactly the color in the upper right-hand corner. While this is still wet, introduce into the lower part a few broken bluish tones. In the centre, around the moon and house, lay in the warm pinkish glow, carrying it right over to the left. The lower part of the sky, being somewhat deeper in value than that above, is dragged down with a flat brush into the water, giving that soft, misty effect which is observed at the horizon, where its juncture with the distant shore is almost indistinguishable. The colors used for the sky are yellow ochre, white, madder lake, permanent blue and ivory black. Paint the moon with light cadmium, white, a little vermilion, and a very little ivory black; put it in at the same time the sky is painted, so that the color of the cloud may be dragged softly across the lower half while both are wet. This is done with a clean, flat, large sable brush, and with one movement of the hand. The roofs of the houses are painted with bone brown, yellow ochre, burnt Sienna and permanent blue, with here and there a touch of madder lake, where the shadows are richer in tone. For the walls of the houses, which show blue gray in the moonlight, use ivory black, permanent blue, white, yellow ochre and madder lake. The touches of bright color in the window and on the chimney are made with vermilion, cadmium, white and a little raw umber. The shore may be painted with bone brown, raw umber, white, yellow ochre and madder lake, with permanent blue added in the dull green touches. For the tree use permanent blue, yellow ochre, madder lake and raw umber, adding ivory black in the gray tones at the edges. For the general tone of the water, use raw umber, white, permanent blue, light red and yellow ochre, with ivory black and madder lake in the deeper, more purple touches. The boat should be painted with bone brown, yellow ochre, madder lake and permanent blue, adding a little black to the softer grays where the outlines are lost against the shore. The reddish touches in the sail and mast are put in with madder lake and yellow ochre. Where the reflection from the moon falls across the water, break the local tone, while wet, with some light touches of white, yellow ochre, vermilion and a little black. The soft effect in the foreground is produced by dragging the colors together with a clean brush when partly dry.

WATER-COLORS.—The study will appear to the best advantage painted upon a heavy grain Whatman's double elephant, as the treatment throughout is broad and simple, very few small details being apparent. Sketch in the outlines of the bank, house and tree with a finely pointed hard lead-pencil. Indicate the positions of the house, boat and tree, but do not draw any details. Then proceed to wash in the general tones of the sky and water. For the sky, use yellow ochre, lamp-black, cobalt and rose madder. Leave the paper clear for the moon, and after the rest of the sky is painted, wash over lightly with a tone of pale yellow made with cadmium, vermilion and raw umber. For the water, use sepia, yellow ochre, cobalt and rose madder. Leave the paper clear for the reflections in the water, and use the same colors as in painting the moon. Let the washes run softly together while partly wet. The roofs of the houses and the boat are painted with sepia, yellow ochre, raw umber, rose madder and a little cobalt. In the gray tones of the walls, substitute lamp-black for sepia. The sail is touched in with rose madder, yellow ochre and raw umber. For the bright red tones of window and chimney, use rose madder and cadmium with raw umber. Paint in the green tree, while the surrounding tones of the sky are still moist, using cobalt, yellow ochre and rose madder, with lamp-black and sepia. The same colors will serve for the browns and dull green of the bank. In the immediate foreground, where the green and blue reflections are seen, it is well to break cobalt, sepia, yellow ochre and light red into the local tone. If any part dries too soon, leaving a hard outline, moisten the edges of the adjacent wash with a clean brush dipped in clear water, and softly run the colors together. In painting this subject, it is particularly necessary to preserve the soft effect throughout, which suggests the hazy atmosphere of moonlight veiled by the mist. Use large, round brushes for the general washes and fine, pointed camel's-hair ones for small details and careful drawing.

"TRUANT ANGLERS."

OIL COLORS.—Use a single primed canvas for this study, as the figures are rather small, and draw in the outlines of the composition carefully with a pointed charcoal. Begin with the upper and lower lines of the river banks, being careful to get them in proper perspective; then sketch in the figures in their exact relation to these lines, and finally indicate the trunks of the trees on the right. Having thus secured the general composition of the picture, it is well to go over the outlines with a little burnt Sienna and turpentine, so that the drawing may not be lost. For the sky, use permanent blue, white, a little madder lake, light cadmium and ivory black. The distant trees, which are very gray in quality though dark in tone, are painted with ivory black, permanent blue, madder lake and yellow ochre. The same colors are used for the lighter foliage nearer the banks, but with the addition of some deep cadmium in the more brilliant greens to the right. The river, which reflects the distant foliage, may be painted with the same colors in its general tones, but with a lighter cadmium where the blues are more delicate, to the left, also toward the foreground, adding a little raw umber in the shadows. The green grass in the front of the picture, it will be noticed, is much warmer and brighter in color than that seen on the other bank, and the difference thus marked is an excellent example in aerial perspective for the student when sketching from nature. Paint the grass in the foreground with Antwerp blue, light cadmium, white, vermilion and ivory black, adding raw umber and burnt Sienna for the shadows, and substituting madder lake for vermilion in the darker greens. For the tree trunks to the right, use raw umber, white, yellow ochre, permanent blue and burnt Sienna, with a little ivory black, madder lake and cadmium in the darker touches. In the lighter touches seen on the bank, use vermilion, white and yellow ochre, with a very little ivory black. Draw the forms of the bank carefully, using a fine pointed sable in the outlines, and putting here and there touches of pure ivory black and burnt Sienna. In painting the flesh of the children, a little more warmth of color may be given than seen in the plate. Use for the faces, arms, lips, etc., white, yellow ochre, vermilion,



raw umber, a little cobalt and madder lake. Add a very little ivory black in the shadows, and substitute burnt Sienna for vermilion. The red jacket is painted with vermilion, madder lake, raw umber, and white for the local tone, adding yellow ochre in the lights. For the shadows use madder lake and raw umber, with soft grays made from ivory black, in the half tints.

For the blue trousers you may use Antwerp blue, white, yellow ochre, madder lake and raw umber, adding black and burnt Sienna in the deep shadows. These same colors will serve for the white shirt, only substituting permanent for Antwerp blue. The hats are touched in lightly with a general tone made from yellow ochre, white, cadmium and light red, with raw umber and madder lake in the shadows. Black is used in the high lights and gray half tints with the other colors.

WATER-COLORS.—A medium quality of Whatman's water-color paper not too coarse in texture should be used, the surface being well washed over with clear water before beginning to paint. Sketch in the outlines of the composition lightly with a finely pointed hard lead-pencil, and then proceed to wash in the background of sky, trees, water, etc., using the same colors given for the oil treatment throughout, with the following exceptions: Substitute cobalt for permanent blue and lamp-black for ivory black. Sepia is used in place of bone brown, and rose madder throughout will replace madder lake to advantage. Use large brushes of camel's hair for washing in the general tones, and finely pointed round ones for drawing fine details. Be careful to let each wash dry well before proceeding with the next painting. Blotting-paper will be found very useful in taking out the lights.

ROCKS AND CASCADE.

(See Mr. Cassagne's Study, in January, 1893.)

In painting this landscape, the following effect of color is to be observed. The upper left-hand corner shows a bit of clear deep-blue sky broken at the horizon by distant gray-green trees. The rocks, which form the principal part of the composition, are warm gray, with brownish tones in the shadows. Behind the waterfall are seen rich, blackish-green depths, where the water has coated the stones with slimy moss. Here and there, in the crevices of the rocks, are seen little tufts of brilliant red and green vines, which give valuable hints of color. The water as it falls is quite a warm white in parts, while in others it partakes of the color of the rocks which are seen through it. In the immediate foreground, the surface of the pool reflects the blue sky, in its general tone, with brilliant dashes of sunlight seen sparkling in crisp touches on the ripples. The rocks in the immediate foreground appear lighter and warmer than those in the distance, the high lights being more yellow in quality and the shadows richer and with more red in their depths.

OIL COLORS.—The sky should be laid in first, then the rocks, and lastly the water in the foreground, remembering always to keep in distinct planes the soft grays of the distance, contrasted with the warm and brilliant tones in the foreground. For the sky, use permanent blue, white, a very little light cadmium, madder lake and the smallest quantity of ivory black. For the distant trees, mix terre-verte with madder lake, white, yellow ochre, a little permanent blue and ivory black; keep them light and delicate in tone and indistinct in outline against the sky. The reddish vines are painted with madder lake and raw umber, to which a little ivory black and white in the lights and shadows may be added, if needed. The general tone of the rocks may be painted with raw umber, yellow ochre, burnt Sienna and ivory black. In the lights a little vermilion may be added, and in the shadows substitute for this madder lake. Permanent blue will be needed in the half tints, which will be cooler in quality than the local tone. In the deep crevices seen in the immediate foreground, sharp touches of burnt Sienna and ivory black will be most effective. Remember that the water in the foreground also should be clear and brilliant in effect, in order to give a centre of interest to the picture. In general tone it will be a warm greenish gray; dark and rich where the reflections from the rocks are cast, and a clear light-blue gray where the sky influences the color. For the general tone of the pool, then, mix Antwerp blue, white, raw umber, yellow ochre and madder lake. Add a little ivory black in the lights and burnt Sienna in the darker touches and reflec-



tions. Do not, however, make the reflections in any case as dark as the rocks themselves, but rather grayer and less rich in quality. If these directions are carefully carried out, an excellent effect may be obtained, as the drawing of the rocks in the study is very carefully made and extremely suggestive.

FERN PLATE.

MAIDENHAIR fern, when not used in conjunction with flowers, calls for a great variety of color, in order to avoid monotony. Every tint from the pure green to a golden brown can be introduced, with a pale yellowish shade for the young unopened fronds. If these are intelligently worked the result is pleasing and harmonious.

The palette for this subject is very simple. Set it with moss green J for the palest green, to which add a very little deep blue green for the stronger tone. Shade with brown green, mixing with it a little dark green No. 7 for the deepest shadows of the older fronds. For the brown and faded portions of the leaf use yellow ochre accentuated with chestnut brown. Violet of iron should be used for the stems and for outlining, but the latter must be very delicate. The outer rim of the plate should be edged with gold.

A handsome effect can be obtained by painting the whole design in flat matt gold. When this is fired all the markings, as shown in the pen and-ink drawing, must be put in clearly with deep red brown. If the plate be painted in this manner it will amply repay the labor expended on it, but it is not advisable if the piece be intended for general use.

TURKISH TABOURETTE.

THESE dainty little tables that are very much in favor at present may be bought at any of the art-material stores, in various woods, ranging in price from \$3.75 and upward. The design given is the exact working size. To those who would like to construct a tabourette for themselves, the following directions will be of service: $\frac{1}{2}$ of an inch wood should be used (well dressed). The top of the table is eighteen inches in diameter, and the height over all is twenty-one inches. The panels which form the standards or legs are mitred at the same angle that cuts the octagon top. These are glued together and strengthened by cleats, two to each mitre, one in the centre of the leg and the other at the top, which will also secure the table top.

After the carving has been done, the table may be painted with any color of enamel paint; or the body may be painted in one color and the notches in various shades. In this case Oriental colors should be used.

CORRESPONDENCE.

OIL PAINTING QUERIES.

D. M.—The "glassy" surface of a deep pool can be very easily suggested in a painting, if you will but study the effect as seen in nature, and in the following manner. If, for example, the pool be very deep and still, and surrounded by trees, with a clear blue sky overhead, both trees and sky will be faithfully reflected in the smooth, clear water, exactly as if they were seen in a mirror, though perhaps not quite so light in general effect, owing to the dark bottom of the pool. An occasional ripple may be seen crossing the water with a silver thread, which gives the liquid appearance and breaks up the otherwise glassy surface. The transparent effect is principally rendered through careful juxtaposition of simple, dark, clear tones, with sharp and brilliant lights. The drawing of the objects, as reflected in the pool, should be also closely studied, as their shapes are always more or less elongated and otherwise distorted by the action of the water. The only way to represent nature on canvas is to study the effects directly from nature itself.

K. M.—We are not surprised that your painting has cracked if you used siccative as a medium; it is in reality a varnish. As a rule, little or no medium should be added to colors in the early stages of painting. At any time it should be applied sparingly. A favorite medium with artists is a mixture in equal parts of prepared linseed-oil, spirits of turpentine and pale copal varnish.

T. B.—To obtain the golden hue so often seen near the horizon at dawn or sunset, use the medium-toned cadmium of the best make, and glaze it thinly with rose madder.

B. H.—In a recent number of The Art Amateur directions were given for mixing the colors for which you ask. To produce olive green, mix terre verte and yellow ochre; for a "mauve" or lavender, mix madder lake with permanent blue, adding more or less white to give sufficient body to the color. Almost any shade of brilliant blue, such as peacock or turquoise blue, can be produced by mixing Antwerp blue with a little light cadmium, white and madder lake. A dull blue, like indigo, may be made with permanent blue and a little Indian red. Black added to these will deepen and dull the colors.

In answer to requests from a number of subscribers, we will shortly publish a table of directions for mixing different oil colors in their proper combinations for painting flesh, drapery, etc.

SUBSCRIBER wishes, in painting the "Grapes" published with our February number, to use substitutes for transparent gold ochre and terre verte, and blue black. For transparent gold ochre mix yellow ochre and dark cadmium, using plenty of oil. For terre verte mix Antwerp blue and yellow ochre; sufficient oil will render the color transparent. If the green is not dull enough in quality, a little madder lake may be added. For blue black use ivory black with a little permanent blue.

N. B. B., Philadelphia.—To put old oil paintings in good condition again is a somewhat tedious process if done thoroughly. In the first place, clean the surface of the picture by washing with a soft rag dipped in warm water, in which a little pure, white Castile soap has been dissolved. Dry the paint well, and see if any spots need retouching, or if any of the pigment has cracked off, leaving the canvas bare in places. If this is the case, mix some color to match exactly the surrounding tones, and apply it very carefully with a small sable brush, filling in all the cracks and then smoothing the edges with a small palette knife or clean flat brush. When this is perfectly dry, varnish the whole with Soehnée French retouching varnish, and the picture will appear to be almost rejuvenated. This varnish may be reapplied from time to time if necessary.

J. H. F.—We have not seen the original painting of "Solitude," by Sir Frederick Leighton, since it was exhibited at Burlington House, London; but to the best of our recollection the draperies of the figure were creamy white, broken with a pink tint, which harmonised with the flesh. The complexion of the woman was rather dark, as was also the hair. The background was also sombre, with the shadows in the water strongly and realistically painted.

WATER-COLOR QUERIES.

J. F. S.—"Gouache painting" and "painting in body color" mean the same thing. All the colors are mixed with Chinese white, which is the most useful of all "body" or opaque colors. As in any other water-color work, you must shade your draperies and dresses with their complementary colors. Thus, red may be shaded with green, yellow with violet, ultramarine blue with orange, orange with blue, violet with Indian yellow, cobalt blue with ochre; carmine may be shaded with light emerald green, emerald green with violet blue and lemon yellow with lilac made of pink and light blue. The grays shade all colors. Black is shaded with white and white with black.

A. P.—The best way to stretch paper for water-color painting is to have a panelled board or strator. You must place the panel on the table, and having well dampened the paper, lay it on the panel. Then press the frame over the paper, thus holding it tightly. A couple of wedges behind will hold the board quite firm when the paper is dry, by which time it is ready for use. With an ordinary drawing board you have to use glue or strong paste. Damp your paper thoroughly, taking off superfluous water with blotting-paper, and having allowed about an inch all the way round for it to be larger than the drawing is required to be, lay it on the board. Then at one of the shorter ends place a long ruler over the paper, with the edge of the ruler about an inch from the edge of the paper. Turn this inch of paper up over the ruler, and glue it right along. Then lay it down and fix it on the board, keeping the ruler in position, to prevent the glue from running under the painting surface. Stick down the opposite short end before beginning the longer ones.

A. B. M.—It is very unsatisfactory to paint on Bristol-board or card-board of any kind. It has no "tooth," and that precludes the use of some of the best methods in finishing. Besides, one could not stretch Bristol-board in the same manner as water-color paper.

G. C.—The use of body color is perfectly "legitimate," but its use is not always advisable. White, while often producing brilliancy, is apt to detract from the freedom of a drawing. It is very useful in bringing the foreground forward and for emphasising details. It must not be used in skies if it can possibly be done without. In gouache painting white is mixed with every color. It must also be used for the lights when painting on colored paper.

F. S. G.—Nothing is better for sketching in the outline of a water-color than an H lead-pencil. Some painters, however, in sketching from nature, draw in the outline with indelible brown ink, using a hard quill or reed pen. The effect is often very pleasing, and was in great favor at the beginning of the century.

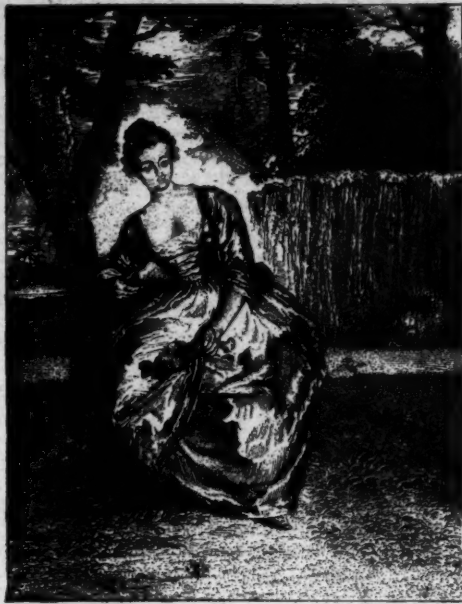
J. Warwick.—A judicious use of gum-arabic to heighten and enrich the color of a finished water-color drawing is not objectionable, and on some papers it is really necessary, as the colors will not bear out sufficiently without it. The student, however, will do well to bear in mind that any details put in with gum-water cannot be washed over without the risk of being carried away, or at least of having their sharpness destroyed. A solution of gum-water may either be used with the colors, or it may be glazed over them when dry. Do not use gum-water in the sky nor in the distance, or all appearance of space and air will be destroyed.

WOOD-CARVING AND PYROGRAPHY.

UNA.—All correspondence that is of interest to our subscribers we answer through the columns of The Art Amateur. For the small balls round the alms dish (November, 1892) use a three-sixteenths concave repoussé punch, clearing away the dead wood with a small skew chisel. Your four panels should be different. The moulding for framing should be in keeping. A weak point about many of our Renaissance reproductions is that the mouldings of the woodwork do not tally with the enrichments. Varnishes are easily applied. Use best copal or alcoholic shellac. Spread with a wide brush. Further instructions on varnishing are given in the answer below.

ROME, Ga.—To obtain a perfectly hard and smooth surface for the top of a mantel or other flat surfaces, give the surface three or four coats of shellac varnish on successive days, applying it with a wide, flat brush. Between each coat rub down all brush marks with No. 6 sand-paper. Clear away all dust before applying the varnish. Lay on the shellac across as well as with the grain; the last coat or final polish is laid on with a rubber made of cotton batting rolled into a ball about an inch and a half in diameter. (Should it be desired to polish the carving, the rubbers must be made to fit the work in hand.) This wad should be covered with a square piece of linen rag, the corners being tied together to form a handle. Slightly saturate the rubber by placing it on the mouth of the bottle, throwing the shellac toward it two or three times, then press it forcibly on the palm of the hand, so as to equalize the moisture. Hold the rubber by the gathered ends, and rub over the surface to be polished with a circular motion, and do not try to cover more than six or eight inches at one time. The surface will now be found sticky and rough; this is prevented by touching the rubber with a little crude kerosene oil, which should be kept at hand ready for use. The oil is only used to facilitate the spreading of the shellac smoothly; if the rubber is properly charged and the oil used with discretion, an even, glossy polish will be obtained. Fret-sawn patterns worked up with gouges and then glued on wood is permissible—it is not legitimate art, yet there is no reason why it should not be done. Carved work should grow under the carver's hand without the aid of any mechanical appliances. It should be carved out of a solid block of wood cut with sharp tools. It should show tool marks—good clear gouge marks—as much as possible in consistence with the style of work in hand, aiming at broad lights and sharp shadows, keeping the high surfaces as little disturbed as possible by modelling, to catch the light, and the depths rough

and choppy, the better to hold the shadow. Do not let the ground be perfectly flat, but deepened in the parts where strong shadows are required. The relief must be so managed as to incorporate, as much as possible, the ground and relief, combining force with delicacy. It should be harmonious and not look like a piece of ornament fixed on a flat board. It can be undercut



"WAITING." AFTER WATTEAU.

fearlessly, giving a charm quite its own. Always aim at lightness, combined with breadth and strength.

A. L. S.—You may select from the following list of woods, which are well adapted for turned work to be decorated with pyrography: Maple, or mock plane, also called sycamore. The wood is very close and compact, easily cut and not liable to splinter or warp. Sometimes it is of uniform color and sometimes very beautifully curled and mottled. The clear wood will be the best for your purpose. Maple does not contain any of those hard particles which are injurious to tools. It is not apt to warp either with the variations of heat or of moisture, and it is a good material for wooden dishes, bowls and platters of all kinds. It takes a fine polish and bears varnish well. White beech comes next; the close texture of this wood renders it very fit for all the above-mentioned purposes; although easily turned, it is not well adapted for large or hollow objects, as it is apt to split when drying. Beech is often stained to imitate rose-wood and ebony. White oak is too generally known to call for any description. Birch is an excellent wood for the turner, being of a light color, compact, and easily worked; it is generally softer and darker than beech and unlike it in grain. American holly and elm are also good. There is nothing better than a wax finish, which can be highly polished or left rather dull. To make this wax, take three ounces of yellow beeswax, one pint of spirits of turpentine. Dissolve the wax in the turpentine and strain it through cheesecloth. Apply with a soft brush, and when almost dry polish with a stiff brush. A dead finish may be given with lacquer composed of two ounces of seed lac dissolved in ninety-five per cent of alcohol. Keep this in a warm place and frequently shake it. When dissolved, decant the clear liquid. Apply it to the work with a wide



"WHERE ARE YOU GOING, MY PRETTY MAID?" AFTER THE PAINTING BY F. BREWSTALL.

camel's-hair brush; if it should by any chance be glossy rub with a little alcohol.

M. R. S.—You do not mention the size of your panel; it is therefore impossible for us to know how large you wish the design to be.

FIXATIF FOR RED CHALK DRAWING.

E. C.—(1) Full instructions for interior decorations in "gesso" were given in The Art Amateur, December, 1892. (2) Red chalk or pastel drawing may be fixed by applying to the back of the paper some fixative. To do this the paper should be turned face downward and the corners held so that the drawings do not touch anything. The best method is to secure them to a stretcher; the back of the drawing is then brushed over with the solution until the liquid soaks through the paper. This brushing is to be again repeated, applying the same quantity to every part of the paper, for if one part receives more than another a stain may be left. The drawing is then turned face up and allowed to dry. The fixing solution is prepared by soaking 1½ oz. of isinglass in 5 oz. of distilled vinegar for twenty-four hours; add 32 oz. of hot water and leave the liquid at a gentle heat. Stir frequently until all the isinglass is dissolved. The liquid must now be filtered through filtering paper and an equal quantity of spirits of wine added.

CHURCH DECORATION.

ALMA T.—Vary the foliage of your Easter garlands and they will appear lighter. Be careful to select such materials as will not dry up quickly or drop easily.

MRS. P., Raleigh.—Church decoration ought always to be planned and carried out under the direction of some person of taste who understands the art. In this manner, the whole is made harmonious and beautiful, while a piecemeal decoration only irritates by its incongruity, and pleases no one.

MISS O.—If you have described the pulpit correctly, it is a beautiful piece of carved work, and ought not to be concealed by the greens. You might frame each panel in evergreens, but that would necessitate the driving of tacks or nails, which would seriously injure the wood and set a bad precedent.

F. F., Baltimore.—If the font is a plain stone structure, place pots of growing plants around the base—ferns or palms. If wreaths of flowers are placed round the font, they should be very delicate ones. If the font is not to be used at Easter-time, then fill it with cut flowers or with small potted plants.

CONSTANCE, Concord, N. H.—A pretty effect may be produced by covering letters or devices with fine white cotton wool, and placing them on a ground of rich crimson flock paper. These decorations are very suitable for laying on sloping windowsills with a bordering of green.

A. J. E.—In arranging texts for decoration select a lettering suitable to the church and keep to it, not mixing, as is often done in one sentence, letters from the alphabets of several different centuries or of different countries. This point is frequently overlooked.

CHINA PAINTING.

L. P. B.—(1) Gold fires at rose heat, which is the standard heat for overglaze colors. The advantage of firing gold in a first firing is twofold. It gives the opportunity of retouching, which in solid tints is often necessary even in the work of an expert. A second firing improves gold; but it is necessary in all cases to burnish before refiring. Outlines should be left for the second firing because of their proximity to the colors; these are apt to discolor the gold if not previously fired. For borders, rims, handles and linings, however, put a coat of gold on before the first firing. (2) The colors required for glass painting are entirely different to those used for china painting. They fire at a much lower heat; this is necessary because the glass itself would melt at rose heat. (3) Apply personally to firms who have a sale for decorated china, taking with you specimens of your work.

G. B.—We would not advise the use of a plaque for china painting that had previously been decorated with oil paints, however thoroughly cleaned. China is to a certain extent absorbent, so that surface cleanliness is sometimes deceptive, and not until after firing could you be sure of good results. It is a known fact that some colors mixed with prepared matt gold make beautiful bronzes. Colors with an iron base should not be used for such a purpose. Paints in powder are best suited for thus mixing with gold; the bronze will be bright or dull, according to the proportion of gold added. The color must first be ground with fat oil and turpentine to the same consistency as the gold; then the two should be thoroughly incorporated. Matt gold prepared in the usual way is best for painting over raised paste. The paste must in all cases be fired before the gold is applied.

E. A. H.—It is difficult to offer advice for painting a chocolate set without knowing anything of the shapes chosen for painting. A distinctive form generally suggests a fitting scheme of decoration. Powdered sprays in the style of those given in the last December number for six coffee cups and saucers are much in favor and quite suitable. For some shapes a flat tint of rich red brown contrasted with gold handles and ornamentation is very effective. Small sprays of pink rosebuds painted at intervals all over the pieces, the cups being lined with a pale tint of forget-me-not blue, are very pretty. The blue can be obtained by using deep blue green thinly. The cup would also look well if lined with pink, having the outside and the saucer painted with forget-me-nots. Purple pansies with a yellow lining to the cup also form an effective combination of color.

A. P. H.—There is a market for the sale of individual work on commission, but competition is strong, professional and factory work standing in the way both as regards prices and quality. Your best plan is to apply personally to reliable houses in your neighborhood, showing samples of your work. If these do not seem to be acceptable, ascertain for what kind of articles they have the greater call. Of course we are supposing that your work is distinctly good; otherwise you will run a very poor chance.

J. M. C.—Full directions for preparing gold for painting on china will be found in the April, 1892, number of *The Art Amateur*. Cooley's tinting oil is very reliable; we should advise its use in preference to experimental mixtures, which are always uncertain in their effects. If you require tinting oil in quantity for retailing, you can of course purchase wholesale from the maker. The address is 38 Tennyson Street, Boston.

SUNDRY QUERIES ANSWERED.

W. F.—A set of studies from the antique has been prepared for the use of students by Julien, of Paris. There are also others, some of which are of the simplest character, leading into more elaborate studies from the east, by Bargue. These are imported by Boussod, Valadon & Co. (Goupil & Co.), Fifth Avenue, New York. The simplest way to buy those studies which you may prefer, is to write to the firm above mentioned, asking for a descriptive and priced catalogue of these publications, as the plates are in some cases sold separately, and at different prices, according to their size and style.

S. T.—Two modes of painting pebbles are given by *The Queen*: "In the first way, the surface of the stone is washed over with white of egg, and, when thoroughly dry, painted on with ordinary water-colors, and then varnished with white spirit varnish. For the second style, wash the pebbles in soap and water; let dry, decorate with flowers, butterflies, and sea or landscapes, executed with the German tube or common water-colors, mixing some Chinese white with each. Every coating has to be gone over two or three times; when these are thoroughly dry, a common picture varnish is applied with great care, so as to touch very lightly the painting."

M. E. A.—No preparation is needed for painting on velvet in oil. If the velvet be of a light shade, pounce the design on with raw Sienna in powder and charcoal mixed. For dark velvet take powdered pipe-clay. Use the oil colors sparingly, painting lightly on the top of the pile to avoid pressing it down, or clogging it together. The judicious introduction of lustrous colors for the high lights adds greatly to the effect. Do not use any megilp to thin the oil paints; a little fresh spirits of turpentine is the only medium required. A special medium has to be used with the lustrous colors.

NINA.—In laying on or "impasting" the lights, the brushes should be rather longer than those used for the general painting, because such a brush will be found to yield the color more readily. Still, it must not be so long as to be weak, and it should be made of a soft, even bristle.

A DUTCH SUBSCRIBER.—Always tone your canvas as you say you did in the "Winter Landscape," varying the color to the general tone of the picture. Firstly, it kills the white surface, and secondly, makes it easier to obtain harmony. The general scheme of color must suggest a tone; thus, a wheatfield would work well on a tone of raw Sienna or cadmium orange; a gray day would suggest ivory black. The lighter the picture, the lighter must be the tone.

M. H.—The beauty of a good wash drawing is that there are no hard lines in it; therefore black, emphatic lines should be avoided. However, if the drawing is vague and needs some decisive markings, use Prout's brown or indelible brown ink. Let your drawing be pure, clean and free, working with a full brush and refraining from softening off your shadows till they appear to be polished—a common error with many beginners.

THE C. P. Co.—P. Bender, 111 East Ninth Street, New York City, supplies all kinds of beads.

S. C., Charlotte, N. C.—We do not think you could do better than follow the carefully considered scheme of color suggested for the "Dance of Nymphs," printed on the same page as the picture in the April number of *The Art Amateur*, 1891. In oil painting, for pale heliotrope use white, Antwerp blue and crimson lake, with a touch of burnt Sienna. For straw color mix yellow ochre and white. Use rose madder with white for an old-fashioned pink, and a soft, pale blue green can be produced with yellow ochre, cobalt and white. A little complementary coloring must be introduced into the shadows. We do not think a colored study of this subject is obtainable, but, so long as the light and shade is carefully preserved, the study in black and white should be sufficient guide.

E. M. L.—First make a tracing of your design; then place a sheet of transfer paper face downward on the linen, placing the traced design in position over it. Now go over the entire outline with a bone tracer. On removing the transfer and tracing paper, a clear outline on the linen should be the result. Colored transfer, especially red, is much cleaner in use than black.

A. C.—There is no good fixatif for pastel. Dealers in artists' materials keep a French preparation, which costs \$1.00 for a small bottle. Pastels, however, after they are fixed never have the same brilliancy of color which they have without the fixatif.

TAPESTRY.—The canvas does not need any preparation, and no medium except turpentine is required. The whole art of painting tapestry in oil colors consists in painting sufficiently thinly and lightly. The canvas must not be soaked, as in painting with the proper dyes, and if the paint be loaded on it clogs the rib of the canvas and destroys the desired effect of tapestry. When finished keep the painting exposed to the light, for if put away, especially before it is thoroughly dry, it will fade rapidly.

P. R. MCS.—By "punk," we suppose you mean the large fungi found on trees, the under surface of which is white or a dirty gray, and when scraped with a sharp instrument shows an under surface of brown or sepia color. Very pretty effects are produced, and possibly still better ones could be obtained by means of pyrography, but the ornamentation of these fungi is not legitimate art.

A MINNESOTA correspondent asks if we can tell him what has become of a panorama illustrating scenes in the Book of Revelation, exhibited at Wood's Theatre in Chicago in 1868. Possibly one of our readers can give its owner's address.

C. V. C.—In pastel painting the colors are either rubbed on like charcoal and blended with stumps, or are crumbled and rubbed on with stumps or the finger. Some of the best artists prefer to rub the color in with the fingers. The work can afterward be sharpened up with the point, a harder quality of pastel being used; or, for very sharp markings, a colored crayon. The softest pastels will crumble easily, and a good way to apply the soft color previously to rubbing in is to take a clean piece of chamois leather, place it over the finger, and dip it into the powdered color.

LOPA.—Initial letters for table napkins vary from one to one and a half inches in size. For sheets or pillow-cases two and a half to three inches is the popular size. The letters may be placed in the centre or at one corner of a table napkin; the former is the latest fashion. For sheets place the letters in the

May, 1892. A section of "Body Brussels" was illustrated in that article, showing the "plant" of the eight colors used in the design.

HOUSEKEEPER.—(1) There are many reasons why the polish wears off woodwork and cracks and peels off furniture. Sometimes it is because inferior varnish is used; sometimes because the wood is green or the house damp or too warm. Your oak stairs might be cleaned down with strong ammonia applied with a linen wad, tied so as to have a handle. Rub with the grain. This will take off part of the old varnish and smooth the edges where it is worn away. When dry, apply a coat of best copal varnish. If a very high polish is desired, rub in the varnish with a linen wad dampened in alcohol with just a touch of linseed-oil. A second coat of varnish is a great improvement, but this must be rubbed in as at first. The result will be a beautiful polish, strong and lasting. If the stairs are not carpeted they should either be wax finished or treated with waterproof varnish. If waxing is desired, mix 6 oz. yellow beeswax and one pint of spirits of turpentine. Apply with a brush, and when almost dry polish with a linen wad or stiff brush. (2) If your furniture has been covered with veneer and it should come off in patches, fill up the bare places with repeated coats of shellac varnish. If it is a very large space, a piece of wood might be inserted and then stained and polished. Should it be modern furniture, where shallow dents, scratches and broken parts of the polish show, coat them several times with thick shellac varnish till the cavity is filled up, and when the last coat becomes hard rub down with

putty powder and water. Dry thoroughly and clear away all dust. Before repolishing take a clean rubber of linen and moisten with raw linseed-oil and go over the furniture. This will cause the old body to unite with the new. To finish the work, mix half a pint of linseed-oil with one pint of alcoholic shellac varnish. Shake well before using. Apply in small quantities with a linen wad; rub the work rigorously until the desired polish is secured. Bruises in furniture may be removed by cutting several thicknesses of blotting-paper the size and shape of the bruise, soaking them in hot water and applying them to the bruise. Cover them with several thicknesses of newspaper, and press with a moderately hot flat-iron till the moisture is evaporated. If the bruises still remain, repeat the process. Severe bruises require several applications before they are raised to the surface.

N. D. S.—Lace doilies now used are lined with silk. Large ones are made for the dishes, and there is a square for the centre. For a lunch there is a small one for each plate. The candles and flowers are of the same color.

W. J. W., Federal, O., wants to know the best materials for scene painting; he has tried colored crayons as used in chalk-talk, but found them unsatisfactory. Professional scene-painters use close-textured canvas, sized and primed, and distemper colors. But for temporary, home-representation work, use unbleached muslin, stretched on a frame rather larger than dimensions of scene required, size thoroughly and color in ordinary house-painting oil colors. We hope to have an article on practical scene painting for amateurs in an early number.

KAT.—Feather stitch is the same as long and short stitch. It is worked with a long stitch alternated with a short one, both stitches varying in length, to meet the requirements of the form to be filled. The outside of the form should first be worked up one side and down the other. If the work is to be solid, it should be filled in on the same plan, always placing a long stitch close beside a short one in the previous round. On no account work backward and forward from side to side; this would deprive the best designs of all feeling.

A. F. H.—The color study "Moonlight," by P. Beyle, was published in November, 1891, but the number is out of print. The study, however, will be sent to your address on receipt of 30 cents.

ALFRED D.—Use transparent colors—namely, Prussian blue, gamboge, carmine, verdigris, madder brown, indigo, crimson lake and ivory black—with the semi-transparent colors, raw and burnt Sienna, Vandyck brown and copal brown. Thin the oil colors with ordinary megilp to a degree just sufficient for the proper working. For laying on water-colors, use for a medium gelatine thoroughly dissolved and hot. When perfectly dry this coat can be shaded and finished with water-colors mixed in the ordinary way with cold water; but the manipulation of the added colors must be gentle and must not disturb the layer first put on the glass. A thin coat of the best mastic varnish heightens the effect of shades painted in water-color. Oil colors do not require varnish.

ALPHA.—It is impossible for us to answer "by return mail" the numerous letters that come with that request. Questions asked, as a rule, cannot be answered off-hand, but have to be submitted to specialists, and even then may require deliberation.

B. F. E.—Heavy framing for water-colors is favored by the Dutch and French aquarellists, especially those who use strong schemes of color and chiaroscuro. For framing small water-colors, a gold mat of three inches in depth, with an inch strip of polished old oak, is sometimes used with good effect.

G. S. S.—Frame your crayon portrait with a white mat bevelled on the inside edge. For a life-sized head on a stretcher of 17 x 20, allow above the top of the head four inches, and at the side, in front of the eyes, five inches. For a less than life-sized head, use the same proportions in relation to the size of the paper.



FLORAL DECORATION,
PERIOD OF
LOUIS THE SIXTEENTH.

centre of the broad hem, in preference to the corner, although the latter is admissible, in which case the letters should be worked across the corner. For pillow shams the letters look best if in the centre, but for pillow-cases it is obvious they should be either in the middle or on one end of the hem. If you desire simple but bold and effective lettering, the alphabet given in the supplement of *The Art Amateur* for April, 1892, will doubtless suit your purpose, especially for bed linen. You might readily find something a little more elaborate for the table napkins by looking through the back numbers in your possession.

L. A. L., Manistee, Mich.—The paintings comprising the series entitled "The Voyage of Life" are owned by John Taylor Johnston of this city. They are the work of Thomas Cole, who was born in England in 1801. His family emigrated to America when he was a child, and New York became his permanent home. He died in 1848. "The Course of Empire," another series of large canvases, is owned by the New York Historical Society.

R. H. F.—"Pearl painting" cannot be regarded as good art, and we do not recommend such methods. It would be much better to secure your high lights by a proper study of values in the ordinary pigments, than to force an artificial effect by applying pieces of mother-of-pearl for the purpose. If there is any "art" in the process, it consists in the appreciation of the pieces of pearl.

J. G. M. G.—It is impossible for us to identify pictures exhibited so long ago as 1868 without some more particular information regarding them—such, for example, as the artist's name, which is generally considered of some importance, if the pictures are worth remembering.

H. M.—The "Talk on Carpet Designing," by Mr. George C. Wright, of the Bigelow Carpet Co., was published in

THE WORLD'S FAIR.

THE INTERIOR DECORATIONS.

II.



GRAPHIC account of some of the decorations of the Manufactures and Liberal Arts Building at the World's Fair has already been given the readers of *The Art Amateur*, in a talk with Mr. J. Carroll Beckwith; but it was necessarily not a critical account, nor did he enter into detail except as regards his own compositions. In this he was guided by a becoming sense of propriety. But

the subject is of sufficient importance to warrant us in treating the whole of these designs fully and critically; and the exhibition of the sketches and drawings made in preparation for them enables us to do so up to a certain point; for our appreciation of the actual effect of the decorations must be deferred until the opening of the exhibition.

At the Architectural League Exhibition, Mr. Beckwith lent only a preparatory study in oils, which was afterward departed from in many particulars; we must, therefore, with regret leave him out of consideration in this present notice. But most of the other artists concerned exhibited color sketches, figure studies and full-sized or scaled drawings, showing their methods of preparing for their work, and from which the general effect could be imagined. It will be remembered by the reader of Mr. Beckwith's article, that the problem was in all cases much the same. Each of the eight artists represented had one of the domes of the eight entrance pavilions of the building to decorate. The bases of these domes, instead of being completely circular, are interrupted by the arches that spring from the corner piers of the pavilion. The surface to be decorated is therefore, as Mr. Beckwith very cleverly put it, like the interior of a four-ribbed umbrella, except that no ribs are to be seen; or, to give a more precise definition, it is a hollow hemisphere, with four semicircular segments cast out of it at the base. Now, when the base-line of a dome is complete, the obvious and customary way of proceeding to decorate it is to start by regarding that base as a continuous picture base. The foreground of the composition comes up to it; all standing figures and other vertical objects are drawn perpendicular to it, and the principal forms or groups must either be kept so distinct from one another that each can be regarded as a separate picture, or else must be treated in accordance with a special perspective; for it is obvious that the perspective of painting on a plane surface does not apply. The former, which is the easier plan, was almost imposed upon the designers in the present case; for the entrance arches, interrupting the base-line of the domes, suggested forcibly that the principal groups be placed on the sections of that base-line still left, where the dome is supported by the piers. It is not surprising, therefore, that all except one of the artists should have adopted this arrangement. In seven of the domes the principal figures fill the four pendentives, and are based solidly upon the piers. Each can be regarded separately from its own point of view, and, as Mr. Beckwith has noted, it was not found necessary to alter the drawings made in the usual fashion on a plane surface. Mr. Dodge's design, to which we will return, was the solitary exception.

The general arrangement followed by Mr. Kenyon Cox was the simplest of all; yet, with commendable prudence, he seems to have made the most thorough preparations. In each of the pendentives he has placed a standing figure; behind them runs a balustrade, above which appear, here and there, a few sprays of laurel. Over the figures are displayed large white scrolls, inscribed with their designations, and each bears some easily understood attribute; thus, "Ceramics" holds a vase in her arms; "Metal-work" is testing a sword by bending it; "Building" carries a mason's square in one hand, and has a pile of bricks by her, and "Textiles" holds a distaff. The drapery of the figures is also in some degree suggestive, "Ceramics" being robed in blue and white; "Metal-work" wearing the leathern jer-

kin formerly worn by armorers; "Textiles" being richly draped in pink and crimson; "Building" is in green, probably for the sake of the color effect only. The upper part of the dome (it is in the eastern entrance) is treated as a blue sky.

Mr. Shirlaw has also placed his principal figures standing in the pendentives. They represent substances used in decoration, "Pearl," "Coral," "Silver" and "Gold," but he has added four groups of two figures each, seated or recumbent over the arches. These are in grisaille, the standing figures in colors, on a gold background. Mr. Reinhart used seated female figures, of which he exhibited but four small drawings: "Decoration," "Ornament," "Design," with a crayon in her hand, and "Sculpture" with a chisel. Mr. J. B. Weir and Mr. Robert Reid have both used the same scheme. They have placed seated figures in the pendentives, filling those triangular spaces with their voluminous draperies; and on the arches they have placed small standing genii, bearing inscribed tablets. Mr. Reid's color scheme is dominated by the violet tone that he has given his sky; Mr. Weir has attempted to give a vibrating

what might otherwise be a rather monotonous extent of blue sky. A number of genii are engaged in drawing it back, and are struggling with its flapping folds. Below, on the seats of the theatre, and at other points around the circumference of the dome, are grouped other figures, the meaning of which, as we have said, is not, in the sketch, very clear. A somewhat similar composition has been used by the same artist in the oblong oval ceiling of the Fine Arts Building, but in this last he has introduced a Pegasus in such a position that from every point of view but one he must seem to be falling, with his hoofs uppermost.

It seems to us imprudent to trust, as Mr. Dodge and the majority of the other artists appear to have done, to rather careless color sketches and rough drawings of separate figures. Mr. Cox is the only one who shows studies from the nude; the same figures with added draperies, which are very carefully drawn and beautifully arranged; the same again, clearly outlined and squared for enlarging; and small but well-considered studies in color. Since his scheme is, at the same time, the simplest of all, we shall be much surprised if his work does not appear to great advantage when compared with that of his brother artists.

WOMEN'S WORK IN THE APPLIED ARTS.

NEW YORK STATE PRELIMINARY EXHIBITION.

THE exhibition of the Bureau of Applied Arts of the New York State Board of Woman Managers of the World's Fair was held at the American Art Galleries, March 3d to 13th. The section of embroideries and other textiles was, as was to be expected, the largest, and included much of the best work; and in it the ecclesiastical embroideries must be given first place. The strictness of church law has tended to preserve and hand down the old traditional designs, mostly, it would appear, of Byzantine origin, and no one can compare these designs with the ordinary sprawling and ineffective modern attempts at originality without being struck by their great superiority. In truth, a good system of ornamental design is never the work of one person; it usually requires several generations to produce and develop a well-marked style. We hope that many of our designers will be led by these embroideries to study the chief historic styles and to master them, or some of them, before trying to invent something wholly new.

The white satin chasuble belonging to St. Patrick's Cathedral was, all things considered, the most splendid vestment in the exhibition. We are advised that it cannot be sent to the World's Fair, as it will be in use while the Fair is open; but we hope that some way will be found out of the difficulty, for, as regards the technical execution, we believe that it will be likely to compare favorably with the best European exhibits. The design is Renaissance in character, and consists chiefly of a large cross made up of foliated arabesques, with intersecting trefoils at the junction of the arms which enclose the sacred monogram, which stands for Christ. The very elaborate and beautiful arabesques are composed of various kinds of raised work in gold thread, outlined with red and enriched in places with pearls. This chasuble (outer vestment) and the chalice veil that accompanies it are the work of the Dominican Sisterhood. A full set of vestments, belonging to Rev. Dr. Houghton, and worked by the Sisters of St. John the Baptist, were in a modification of the traditional Gothic designs. The ground of figured cream-colored satin is ornamented by bands of embroidery, in which the principal motive is a branch with flowers and leaves, the branch in gold, the flowers and leaves in their natural colors. Upon this are disposed at intervals small shields bearing various monograms and emblems in gold, outlined with blue, and the bands are also broken at longer intervals by spaces of pure white ribbed with zigzag lines of gold and blue. The general effect of this decoration is extremely rich and harmonious. The most beautiful single piece is a red satin stole, worked by Sallie Duncan Elliot, with a Byzantine vine pattern, the spaces filled by wild roses in dull pink, and the effect much heightened by the employment of garnets in clusters at the ends of the stole. A remarkable set of figure designs intended for an altar veil was exhibited by St. Mary's Ecclesiastical Art Society. The altar back is to be a Romanesque arcade of nine arches, of light and elegant proportions. The central arch, larger than the rest, will be filled by an embroidered group of the Madonna and child surrounded by angels, and with saints in adoration below.



BARTHOLDI'S "LAFAYETTE," IN UNION SQUARE, NEW YORK.

quality to his sky. His sitting figures are draped in white, pale blue, lilac and green, and it seems that he has aimed at a certain aerial effect, by the blending of these colors into the varied blue of the sky.

Mr. Blashfield has disposed four angels in Michael Angelesque attitudes in his pendentives, the tips of their outspread wings nearly meeting over the arches. They are not relieved against sky, but against a mosaic background; but this opens in a large arch at the top of the dome, through which is seen a blue sky with clouds and doves. It must be said that in the flat the design has something of a Christmas-card appearance.

Lastly we come to Mr. Dodge's ambitious arrangement. He has made a single picture of his entire vault, in which he has chosen to represent a classic theatre, crowded with allegorical figures, supposed to be a "Glorification of the Arts and Sciences." The color sketch shown is not sufficiently detailed to enable us to say how he has worked out his theme, but considering it simply as a decoration, we must at least praise the boldness of the design. The upper tiers of marble seats, surmounted by a balustrade, of a Greek or Roman theatre, show on one side of the dome. On the other rises a small building which may be a temple or perhaps the stage building of the theatre. From a golden disk at the top of the dome hangs a pale yellow velarium or awning, which, having been loosened at the bottom, is blown about by the wind, and breaks very agreeably

In the other arches, angels and palm-trees alternate, except at the ends, one of which represents the expulsion from paradise, the other the Madonna in prayer. A landscape background connects all the figures. This very beautiful design, we understand, is from the pencil of Dr. Derby, who has also designed a bourse with a group of angels embroidered on red damask, which is shown by the same society. The work is rather too fine and the tones of color too subtly modulated for distant effect. A red stole embroidered with medallions of heads and busts of saints errs in the opposite direction. Other beautiful works in this department are the set of green vestments belonging to St. Ignatius' Church, and the veil worked by the Ladies' Embroidery Class of the Church of the Transfiguration, with flowers in natural colors and gold on a white ground.

Among the notable pieces of embroidery, apart from the ecclesiastical work, was a white dinner cloth, richly embroidered in white silk, with a flowing semi-conventional floral design of much beauty, by Miss Fanny Adams, of Brooklyn. Mrs. Susan G. Weeks, a very old lady from Syracuse, sent a set of linen doilies of exquisitely fine drawn work. A cream-colored satin piano scarf, decorated with palm-leaves in their natural shades, highly decorative, if somewhat barbaric in its gorgeousness, was from the hands of Maria T. Jackson, colored.

Of other modern embroideries and textiles the Associated Artists made an extensive and remarkable exhibit. A pomegranate design in gold variously worked on a white ground; a very effective portière, with a Chinese design of two fighting dragons, most elaborately worked, scale by scale, in appliqué; among embroidered imitations of tapestries, copies of Raphael's "Miraculous Draught of Fishes," and a panel of "Peacocks," showing a very beautiful play of color; and in textiles proper, "shadow silks" and brocades with patterns of clematis, pond-lily, rose, pomegranate, cow-slip, pine-cone, larkspur and thistle formed part of this display. Some embroidered fans, silk on gauze, by Miss C. L. Penniston, and a very clever lot of silk butterflies and moths, reproducing with almost deceptive accuracy the markings and colors of the Cecropia, Luna, Polyphemus and many others, by Miss Milla Landon, must be noticed before we leave this section.

Most nearly connected with it is the department of modern hand-made lace, in which excellent designs were shown by Mrs. Rhoda Holmes Nichols, Miss Olivia E. P. Stokes, the Troy Women's Exchange, Miss Minerva Owen, Mrs. K. W. Preston and Mrs. J. K. Van Rensselaer. Several of the exhibits of Mrs. Esther Carter were of unusual merit, among them a set of Venetian lace doilies, rococo patterns, and "Marie Antoinette" sash curtains, with knots, baskets of flowers and scrolls in bold relief. A lace alb (under vestment) from St. Patrick's Cathedral was also remarkable for its fine floral design. In painted tapestries there were some notable copies, by Miss H. C. Ryerson, of sixteenth and seventeenth century works; in wall-papers, some very pretty designs of wild azaleas, by Miss Sophia L. Crownfield; of thistles and magnolia blossoms, by Miss Frances A. Bullard; of chrysanthemums and orchids, by Miss C. L. Penniston, and holly and rose, by Mrs. Annie G. Thyng. Similar designs for silk hangings were shown by Miss Eleanor Watkins and Miss Eliza Rowell. Some small examples of stamped leather showed a good idea of technique, but were of too little importance to merit more than a passing notice.

A considerable showing was made of stained glass and glass mosaic, and designs for the same, in which several of our women artists appear to be very successful. In this, however, as in some other lines of work, the search for novelty is still more apparent than hard study. We observe, however, one comparatively novel effect, which we long ago recommended in *The Art Amateur* to our art stainers—namely, an imitation of Arab open-work tracery in plaster, backed by stained glass. A small panel of this sort of work was shown by Miss M. N. Armstrong (who also had a very pretty sketch of poppies, intended to be reproduced in stained

glass). The light entering through the colored glass tints the openings in the plaster with rose color and pale blue, producing very delicate gradations. The use of moulded glass, of which the Tiffany Glass Co. make a specialty, was seen to advantage in a panel of magnolias, designed by Miss Grace de Luze, and three charming female heads, designed by Miss Lydia Field Emmet, and painted on the glass by Miss M. E. Harding. In these last panels the drapery only was in moulded glass, imitating the folds; the background was of sky and foliage, represented by means of very heavy plating, and the heads were done in enamel paint in the usual manner. Notwithstanding this variety of technique, a very harmonious effect was obtained. Of the designs for stained glass, the most ambitious and one of the best as regards drawing and composition was Mrs. Ella Condie Lamb's cartoon for a semi-circular window, "Madonna and Angels." The Virgin is enthroned in the middle, and angels, playing harp and violin, kneel

to three volumes, including some exquisite old illuminated miniatures. A famous example of Bedford's binding (Rogers' "Italy") was lent by the same lady; but what all these exhibits, interesting as they were in themselves, had to do with the World's Fair, it would be difficult to say.

In ornamental metal work, there was a capital exhibit of hammered brass in bold, simple forms, contributed by Miss Lily Marshall and J. Van Oost. These brasses have been rendered iridescent by a new process, and they have a subdued richness of hue which may be compared to that of old Hispano-Moresque lusted ware. Pretty designs for gold and silver ware and for jewelry were shown by E. Adele Ferguson, Lilian B. Joyce and Martha D. Bessey. The latter is the designer of the silver badges for the National Board of Lady Managers, and the New York State Board of Women Managers of the World's Fair. The seal of the latter body was designed by Miss Lydia Field Emmet.

The same young lady appears to great advantage in some fanciful book illustrations, in which kind of work some pretty initial letters (pen and ink) were shown by H. Maitland Armstrong, and a number of well-drawn figure studies from a recently published "Life of Columbus," by Allegra Egglestone. Some fanciful drawings in pen and ink and wash, by A. R. Wheelan; a number of India ink drawings, by Miss K. Foote; a grotesque but striking design in gouache, by Rosina Emmet Sherwood, of a goblin astride of a locust, and several other pictures by the same artist in India ink, pen and ink and pastel, were noticeably good. The best purely decorative things in this section were the book-covers, designed with an uncommon feeling for proportion, grace of line and charm of color, by Miss Alice C. Morse. That Miss Morse is so well employed as she seems to be by many leading publishers is a hopeful sign for all who desire books beautiful in form, as well as interesting in contents. In the same line of work there were several admirable examples of book-cover designing by Mrs. Sarah W. Whitman. This lady had an advantage over Miss Morse in showing her work actually carried by her liberal publishers (Messrs. Houghton, Mifflin & Co.) in parchment, silk and leather. But this properly is a Massachusetts exhibit, and it seemed out of place.

There was very little in carving and wood-work, generally, but what little there was was good. Burnt wood panels, by Mme. A. Korwin-Pogosky; engraved panels for piano fronts, by Miss Jennie C. Collyer, and a carved box, by Mrs. E. N. Vanderpoel, were most creditable. We must not forget to mention the charming designs for fans, by Mme. Marie Grivaz (which, we regret to learn, she will not send to the World's Fair), nor the curiosities of a "Chronological Exhibit of Embroideries," which included many specimens of women's work of the last and the early part of the present century—old samplers, linen table-cloths, pocket-books, pin-cushions, lace scarfs and embroidered flouncings.

Several illustrations of this interesting exhibition are in preparation by our artists. These we are arranging to publish in *The Art Amateur* in the May and subsequent issues.

THE CHINA PAINTING EXHIBIT.

THE two central show-cases in the large gallery upstairs were devoted to china painting. Although smaller than might have been expected considering the many clever artists in this favorite department of decoration of which New York State can boast, the display was highly creditable. In most respects indeed it may safely challenge competition from any source. We were sorry to see no examples whatever of underglaze painting. Pupils of Mr. Bennett and of Mr. Lycett formerly showed excellent work of the interesting Lambeth specialty of those talented decorators, and there used to be shown here underglaze work of a highly effective kind in the "Barbotine" or "Limoges" style, which was introduced into this country by Mr. Charles Volkmar and by Miss Louise McLaughlin, and at one time had a great vogue. As any national display of ceramic art work



WASHINGTON AND LAFAYETTE. BY F. A. BARTHOLDI.

(TO BE EXHIBITED IN THE FRENCH SECTION OF THE WORLD'S FAIR.)

at either side, under a deep arch covered with Renaissance ornament. A "Suggestion for a Transom," by Mrs. Kenyon Cox, is really a very pretty water-color of three half-length figures, one playing a violin and two singing with an open scroll before them. The same artist's "Suggestion for a Reredos" shows two kneeling winged figures with torches, and representing, we suppose, Life and Death, for the one in red holds her torch erect, while the other, in green, holds it reversed. Color and drawing are excellent, and the composition has a suitable monumental air. A figure in glass mosaic, part of a scheme of interior decoration for a mortuary chapel, was shown by Miss Mary Tillinghast, and was the only exhibit in its line.

A striking exhibit of architectural drawings by pupils of the New York School of Applied Design for Women was the occasion of much comment. A show-case in the same gallery where these were hung was filled by Mrs. Norton Q. Pope with specimens of her extra illustration of "The Imitation of Christ," extended

cannot be complete without examples of both of these styles, we look confidently to the West to supply the gaps.

Nearly all the contributions at the American Art Galleries were by members of the New York Society of Ceramic Art. Some of the pieces were in the group of objects illustrated in the February number of *The Art Amateur* in connection with our notice of the Society's annual exhibition. In the collection at present under notice there was hardly a piece that would not do credit to the china painters of New York State. We much admired Mrs. Clothilde Gaborino's richly decorated fish service, and also the single piece of a more delicately treated fish service by the same lady, in which a broad border of "ivory vellum" was used in combination with the finer work in Lacroix colors; but we must question the wisdom of employing "Royal Worcester" colors on any objects intended for table use. Some of this work of Mrs. Gaborino's, with its complicated gold work, must have been very difficult to fire, but it comes from the kiln of the Osgood school absolutely without blemish. Another example of "Royal Worcester" used in combination with Lacroix colors was seen in the exquisitely decorated ice-cream platter and plates sent by Mrs. T. M. Fry & Son. In this instance a tinge of pink is imparted to the ivory vellum border with admirable effect.

An ideally well-decorated set of fish plates was that by Mrs. E. Launitz Raymond. The treatment is mainly conventional—as it should be, considering the practical purpose of the exhibit—but cartouches in the borders enframe shells and other marine objects naturally treated, and this, we think, is quite legitimate. The ground is light yellow; the borders are decorated in shell-like scroll work of soft colorings, relieved by conventionally drawn fish treated in silver, and there are delicate lines in raised gold or platinum paste in conjunction with series of dots of various hues which look like "jewels," but are really fine enamel painting. We also commend the bonbon box with its exquisite decoration of violets by the same lady.

No less admirable for artistic reserve and simplicity of design than Mrs. Raymond's fish service is the set of ribbon and floral dessert plates by Miss L. N. Heal. The arrangement is graceful, the drawing firm and accurate, and the color admirable.

As might have been expected from so capable and experienced an artist, Mrs. Goodyear's exhibits were alike beautiful in design and in execution. They were a large plaque with a wreath of yellow roses shaded with red on a light yellow ground and a large cake plate with a strikingly original design of green peas, in which pods and flowers are charmingly combined.

Among other excellent work executed in the Dresden style, we must commend especially the stately ewer and stand, with its elaborate decoration of delicately painted garlands and cupids, by Mrs. Worth Osgood, of Brooklyn. We were disappointed at missing from the group from the New York Society of Ceramic Art Mrs. Frackelton's splendid punch-bowl, with the processional frieze painted inside, but no doubt that will be part of the exhibit sent to the World's Fair by the women of Wisconsin, to which State she owes allegiance.

The second show-case was filled with the work of Miss Minnie S. Dwight, who has made a specialty of a certain simple but very effective style of decoration, in which the colors are confined to a cream, yellowish or greenish-yellow ground, with the designs in tones of creamy white, yellows, greens and browns. The general effect was very harmonious. Fern leaves and white orchids, almost naturally treated, are the motives invariably, and the only departure from the tints named is in the introduction of an occasional touch of red in some of the flowers. The display in the upper part of the show-case was effectively focused by a richly gilded and decorated lamp of the familiar "lion" shape, set off by a greenish iridescent glass shade. This, we believe, is the only part of Miss Dwight's exhibit which was intended for the World's Fair. The other objects were lent by various ladies to whom they had been sold by the artist. Some pieces, "powdered" with maiden-hair fern sprays, which, presumably, are part of a complete dinner service, were lent by Mrs. Andrew J. Carnegie. Other loans were by Mrs. Cornelius Du Bois, Mrs. W. Burnham, Mrs. Morris K. Jesup, Mrs. Rossiter W. Raymond, Mr. George W. Child, Mrs. Louise McCagg and Mrs. Eugene Du Bois.

More than one complaint has reached us from those whose work was rejected by the committee on the ground that it was simply pictorial. "The Department of Fine Arts refused to consider it because it was

executed upon china," say these ladies, "and now it is refused in the Department of Applied Arts because, we are told, that it does not belong to that section." There would seem to be here ground for complaint. Portraits on china, if done upon a small scale, would properly belong to the department in which miniatures are accepted. Mere copies of pictures made upon china it would be difficult to assign to any of the departments as they are now organized for the World's Fair. The complainants, however, might justly remind the authorities at Chicago that at the Pinacothek, Munich, there is a special gallery devoted to reproductions upon porcelain in miniature of the great paintings in the national collections in that city.

AMERICAN PAINTINGS.

EXHIBITS OF INNESS, WYANT AND TRYON.

WE have already given some account of Mr. Winslow Homer's contributions to the American section of the Fine Arts exhibit at the World's Fair. Some of the same pictures, with some additions, formed part of a recent display at the Union League Club. These additions included the "Camp Fire" and the "Eight Bells," alluded to in our recent notice, also an early but very good example of negro genre, "The Carnival," a family of happy darkies decking out the hope of the house in the gayest of gay colors to take part in some popular merry-making. It is certain, therefore, that this distinctively American artist will be well represented at Chicago.

A group of fourteen paintings, by Mr. George Inness, was also shown in the Union League Club's galleries, which we understand will compose the major part of the painter's Chicago exhibition. Although from first to last marked by a strong individuality, Mr. Inness's life work may well be divided into three periods. Six of the pictures now under consideration were painted before 1876. The artist's strong inclination to concern himself with moods of nature rather than with topography is apparent in every one of them. Still, they are, in the best acceptance of the phrase, portraits of places. "Near Marshfield" and "White Mountain Valley" are evidently true in both cases to the particular locality represented. A study of a little stream, with meadows overgrown with willows and a wooded hill in the background, all under a threatening gray sky, is perhaps the best example of this period. It is called "A Gray Lowery Day." Of a short middle period, when the artist was evidently influenced by the modern French painting of values, there is but one good example, but that is perhaps Mr. Inness's greatest success, his "Winter Morning, Montclair." The foreground is a piece of partly cleared land with trees, some felled, some still standing. Across a valley in the background rises a hill, more completely covered with woods. Many houses and other buildings of the typical American sort are scattered about, and there has been no attempt to disguise their ugliness. But the atmospheric effect, obtained not by scumbling but by careful observation of values, is that of a fine winter morning when the air, warmed by the sun and charged with vapor from melting snow in the hollows, gives a peculiarly delicate tone to the browns, grays and tawny hues of trees and grass, heralding the approach of spring. Of Mr. Inness's third manner there were five striking examples. They may fairly be called impressionistic in the proper sense of that word; that is, they have been painted entirely for effect, and with very little regard to accuracy either of drawing or of values. "Nine O'Clock" is probably the best example. It is a study of early summer moonrise on the outskirts of a village. The coloring indicates very finely the charm of that moment when the last effects of twilight are still perceptible, but the light is principally that of the moon. "Threatening" is the suggestive title of a picture that is almost all of low hanging thunder clouds, obscuring the landscape and apparently just ready to burst in torrents of rain. "Sundown in the Lane" is a Turneresque effect of the sun breaking through heavy clouds and sending level rays of orange light through trees and coppice and yellowing the roof of a cottage to the left and the white dresses of two girls in the lane leading to it. In these last pictures (the "Sundown" was painted last year) an early weakness of the painter for crude greens and yellows reappears; but as impressions of the varied and magnificent effects of American weather they are deserving of high praise.

Immediately after the death of Alexander H. Wyant,

we gave some account of his refined and sympathetic talent and a list of his principal works. Eight of the latter were shown in the present exhibition. "Evening" on a moor, with a little stream wandering through it and an imposing mass of dark trees on the right, is the finest of these compositions. "An October Day" in a rough and broken upland country, with clumps of trees very artistically disposed, "A Lonely Pool" and "Clearing after Rain" are also very beautiful examples; but it seems to us that the heavy sky in "Clearing Off at Sunset" mars the effect of that otherwise charming picture.

Of Mr. Dwight W. Tryon there were seven happily chosen examples. Like Mr. Inness and Mr. Wyant, Mr. Tryon is a painter of poetic landscape, and in his smaller pictures he combines successfully some of the beauties of both men. His color is quiet and refined, like that of Mr. Wyant, but he cultivates a broad and free touch something like that of Mr. Inness. We do not mean to say that he imitates in any degree these painters, but merely that he has similar qualities. He appears to eschew composition, however, contenting himself with a careful selection of subject. His "Moonrise—A Dewy Night" in a New England farm-yard; his "Early Moonlight," with a distant view of apparently the same farm and a shepherd driving home a small flock of sheep through a gap in a rude stone fence; his "Newport at Night," with lights twinkling on the vessels and in the houses and reflected in the water, show a special phase of his talent; and it must be said that of the many young American painters who are attempting night scenes, he is easily first.

Of the other artists represented in this exhibition only one picture each was shown; and though these were as a rule very well chosen, it would evidently be improper to base any estimate of the artists' talents upon them. We will therefore merely testify to the pleasure which it gave us to see such excellent works at Mr. Charles C. Curran's "Breezy Days," with girls spreading out linen to dry; Mr. William Bliss Baker's forest scene, "Silence;" Mr. Francis C. Jones's old man and little girl "Exchanging Confidences" at the breakfast table; Mr. Louis Moeller's "Stubborn" controversialist, not be convinced by his two exasperated opponents; Mr. Walter Palmer's fine study of an oak tree and snow-covered fields, "January;" and Mr. Charles F. Ulrich's well-known "Glass-blowers." Mr. H. Siddons Mowbray's "Evening Breeze" is a beautiful little painting, but it would take nothing less than a Texan hurricane to sweep along his bevy of very substantial-looking maidens in the manner that he has shown. Mr. R. Swain Gifford, Mr. Frank D. Millet, Mr. Alfred Kappes and Mr. William T. Smedley we believe will be seen to better advantage at Chicago than they were at this exhibition.

PICTURES ACCEPTED AT CHICAGO.

Albright, A. E., "Morning Glories."—Anderson, David J., "Landscape."—Bigelow, D. F., "Lake Champlain."—Boulwell, Charles E., "Portrait of C. B. Farwell."—Benedict, Enella, "Brittany Children."—Boggs, F. M., "Fishing Boats, Isigny."—Brooks, A. F., "Old Poplar Trees."—Land Dunes of Drummaroon."—"Back from the Beach."—"On the Oise."—Boys Fishing."—Butler, Herbert, "Hard Times."—Bredin, C. A., "Peasant Woman of Dachau."—Cain, Edgar S., "In the Studio."—Cain, Neville, "Narcissus."—Corner, Thomas C., "Industry."—"Mother and Child."—Corwin, Charles A., "Edge of the Clearing."—Clusmann, W., "Wood Interior."—Dawson, Arthur, "Evening Twilight."—"Snow Scene."—Duveneck, Frank, "Portrait of William Adams."—Dvorak, Frank, "Mother's Pleasure."—Dohn, Pauline A., "What the Stock Brought."—Dunsmore, J. W., "Mozart."—Duvall, Fannie E., "Chrysanthemum Garden."—"Study of Onions."—Farny, H. F., "Sioux Camp."—Freer, F. W., "Codfish."—Fry, J. H., "Labor."—Fosyth, W., "Edge of the Woods."—"In the Garden."—"Landscape."—Gottwald, F. C., "Sunday on the Docks."—Guerin, J., "Early Morning."—Gibson, W. H., "Upland Meadows."—Grover, O. D., "Thy Will be Done."—Helmick, H., "Portrait."—Hartson, W. C., "Old Willows."—Glendale, "Along the Caraboo River."—"Outskirts of the City."—Hurdyhess, Lydia, "Miss E. H."—Heberer, Charles, "Last of November."—Healy, C. H. A., "Portraits of Thieves."—Hayden, Edward P., "October Sunlight."—Jamison, H. L., "Lanterns."—Johns, L. A., "Apple Trees in Sunlight."—Jones, Annie W., "Easter Lilies."—Kellogg, Alice D., "The Mother."—"Intermezzo."—Kavanaugh, John, "Lavender."—Knight, Arthur, "Moonrise in Brittany."—Lorenz, Richard, "Alone."—Luz, Lewis C., "J. H. Gest."—Lungren, F. H., "A Snowy Evening."—Matthews, Arthur F., "Judith."—Maynard, G. F., "Looking Out."—"Dutch Interior."—McCormick, M. E., "Morning at Giverny."—"Afternoon."—Nowotny, Vincent, "Landscape."—Pattison, James W., "Sheep."—"East Gloucester Ferry Landing."—"Meadows in Spring."—Rand, P. Y., "Autumn Morning."—"Evening."—Rascovitch, Robert, "Canal in Venice."—Richards, W. T., "At Atlantic Beach."—Smith, Francis, "Young Girl of Foullee."—Sharf, J. H., "Going to the Race."—Steele, T. C., "September on the Muscatatuck."—Van Briggel, A., "Mrs. Charity Van Briggel."—Vincent, H. A., "Fields in October."—Vanderpool, J. H., "Summer Morning."—"Richard."—"Portrait of a Lady."—"Twilight Reverie."—"Weary."—"Blessed are They that Mourn."—Volk, Douglas, "Mending the Canoe."—"Portrait of Madam."—"An Interior."—"Accused of Witchcraft."—"A Puritan Maiden."—Woodward, W., "Persimmons."—White, Robert H., "Morning in February."—White, Henry C., "Spring Landscape."—Webber, C. T., "The Underground Railroad."—

Wade, Caroline D., "Portrait of a Lady."—Wallace, Laurie, "James W. Scott."

SCULPTURE.—Brooks, Carrie, "Enid."—Borglum, J. G., "Scouts."—Brynes, J. A., "Wounded Buffalo."—Copp, E. H., "Harriet Monroe."—Dallin, C. E., "Portrait Bust."—Fjelde, Jakob, "Bas-relief Bust, Harwood."—"Judge Nielson" (bronze bust).—Kretschmar, Howard, "Statue of Tantalus."—Loehr, A., "Columbian Shield."—"Mrs. J. B. Davis."—Lindstrom, August, "Ericsson."—Potter, Bessie O., "Professor Swing."—"Portrait in Relief."—Partridge, W. O., "Alexander Harrison."—"Christ."—"Mary."—Peterson, G. L., "Tiger at Bay."—Rohlf-Smith, Carl, "Henry Watterson."—"Bust."—"Kicking Bear."—Stair, Ida, "Left Out of Paradise."—"Volk, Leonard, W., "Bust of M. Thomas."—"Bust of a Lady."—"White, A. J., "Portrait Bust."—Wuertz, "The Murmur of the Sea."—Zeigler, H. H., "Relief in Bronze."—Dan C. French, R. P. Bringham, L. Taft and Johannes Gelet will also exhibit.

PRINTS AND DRAWINGS.—Corwin, Charles A., "Oak Harvest" (pastel).—Grosch, O., "Women Knitting" (wood-engraving).—Meinhansen, George, "The Lifeboat" (wood-engraving).—McKubin, Florence A., "Portrait Study" (pastel).—Rhodes, C. W., "Head" (charcoal).—Reaugh, F., "February in Texas."—"Landscape with Cattle" (pastels).—Woodward, E., "Pen-studies."

MR. ALVAH BRADISH, the veteran artist, has taken to Chicago his portraits of Mr. Thomas W. Palmer, President of the World's Fair Commission, Sir Charles Metcalfe, and one of President Cleveland painted ten years ago. He also has with him copies of Gilbert Stuart's famous portraits of Washington and his wife. Besides these he has one of Thomas Sully's rare portraits, which is said to be a very fine example of his work.

MISS EDMONIA LEWIS, a colored sculptress, is going to send a statue of Phillis Wheatley, the colored poetess, to the Women's Building of the World's Fair.

A REPRODUCTION is being made of Miss Ida Waugh's William Penn chair in white mahogany furniture for the Women's Salon in the Pennsylvania Building at Chicago.

MISS FANNY WADSWORTH of Germantown will send to the Women's Building a bronze statuette of David, which is now on view at Thackeray's, Chestnut Street, Philadelphia. The statuette represents a lithe and sinewy youth, dressed as a shepherd, staff in hand. It was cast in Paris and the original was in the Salon of 1889.

CHARLES GRAFLEY, the Philadelphia sculptor, is engaged on a figure of a woman which is intended for the reception-room of the State Building at Chicago. It is to be placed in the carved recess of the colonial mantel-piece, and underneath it is to be a semi-circular panel, modelled by Miss Mary Slater, of the School of Industrial Art of Pennsylvania. Both the statue and the panel bear the inscription, "Art Sanctifies the Sorrows of the World."

A RECENT display of the work by the art department of St. Joseph's Academy for Girls, at Flushing, L. I., previous to it being sent to the World's Fair, is highly commended by The Brooklyn Eagle.

"GRAINING" AND "SHADED MOULDINGS."

To the Editor of The Art Amateur.

DEAR SIR: I know you too well and have too much appreciation of the spirit in which you have hitherto conducted your valuable magazine to believe that you would knowingly do an injustice to a teacher as able and intelligent as Mr. D'Ascenso, the very competent head of our department of Decorative Painting, to whose teaching of "Graining" and Shaded Mouldings" you devote a not very complimentary notice in the "Note Book" of your March number.

You and I agree perfectly in our estimate of both these elements of decoration, but I beg you, in justice to the aims of this school, which you have, on more than one occasion, done us the honor of commending, to remember that these aims are very practical; that we do not expect to convert the world to our ways of thinking about these things at once, and that we are not only willing, but glad, to help the young people who come to us to advance themselves in the trades in which they are already established, and in which the taste of the practitioner, however cultivated, has necessarily to accommodate itself to that of his patron.

In other words, such things as these are parts of the trade of the painter of to-day—things that have to be done on acres of pine doors and miles of plastered wall and ceiling. To teach the boy how to do them well is one thing. To cultivate his taste, and through him, the public taste, for better things, is another matter. We try to do both in a school like this, and do not think it necessary to the success of the one to refuse to help him in the other, by which, after all, he will probably have to get his living for many years while he is "getting in" his missionary work.

I beg to inform you, however, that the shaded mouldings referred to in our circular are not the elaborate simulations of architecture which you seem to think them, when you speak of the limitations to their perspective effect. We do not follow the great masters of decoration so far as that; but we do use bands and borders to separate the members into which it is often necessary to divide a large surface, and we do enrich these bands of color with that kind of shading which has come to form an essential part—I do not say of the grammar, but of the vocabulary, of the decorator.

It is quite true that it would in most cases be better to have the real mouldings instead of the simulated work, if the decorator

could have it put up just as he wanted it; but in thousands of cases he cannot do this, and any good decorator will tell you that in numberless cases he can produce a better effect on a flat surface than by taking his chances at the plaster work which he finds on the wall or ceiling, in whose design he himself has had no share.

Once again, this is all spoken from the Trade School point of view. I not only admit this, I claim it, as a merit, for our school. We do not aim or desire to turn out full-blown theorists in art. The world is full and tired of these already; but, in Mr. Howell's forcible phrase, we aim to "teach them to do something that somebody wants."

Yours very truly,
L. W. MILLER.

ART NEWS AND NOTES.

AT THE NATIONAL ACADEMY OF DESIGN there was a display of studies and sketches during the first week in March. The general standard was low, although some very creditable work was shown. The figure studies by Mr. Albert Sonn were full of character with artistic handling. The landscape and cattle studies by Mr. S. W. Little were conscientious, and showed a nice appreciation of nature. The landscapes by Mr. Comstock were notably free from the crudeness usually found in students' work. A head of a well-known model, painted by Mr. H. W. Walcott, reflected most credit upon the Academy's system of instruction. Mr. William Kline, who studied in Paris, where he received a prize for painting in the Julien school, as holder of the "Academy Scholarship" of two years ago, exhibited some landscape studies done in Spain and Mexico. Flower studies by Miss Van der Vere showed the maturity of touch. The pen sketches by Mr. W. H. Schindler were good in drawing, and the animal studies of Miss Gunnerson were very forcible. Other exhibitors were the Misses Henrietta Noes, Madge Lamb, Celeste Hunt, Minnie A. Sales, Etta Voss, Marie Stearns and Messrs. Yates, Vincent, Douglas, Methfessel, Havelka, Walsh, Fangel, Peterson, Parsons, Berl, Gardner, Mackay, Langley, Jacobs, Read, Williams, Fehrer and Miller.

DURING April, Mr. J. Wells Champney is to lecture on pastels in Philadelphia. This lecture has been given before the Century Club of New York twice, both times with marked success. At the same time there will be an exhibition at Lindsay's galleries of Mr. Champney's copies of the noted beauties of Hampton Court, Sir Joshua Reynolds's subjects, and of the famous "Countess Potocka" in Berlin.

THE Columbian Ceramic Society has selected the following committee: President, Mrs. Mary Sedgewick Graves; Vice-Presidents, Mrs. A. B. Leonard, Mrs. Charles Goodyear, Mrs. Luella Vance Phillips, Miss Anna S. Dodge, Miss Mary A. Roddis and Mrs. Roswell Harris; Secretary, Mrs. M. Lyster Nash.

In the opinion of the Philadelphia Evening Telegraph, the "Romola" by Mrs. Sarah C. Sears, which was shown recently at the Art Club of that city, after having been awarded the Evans prize at the recent Water-Color Exhibition at the National Academy in New York, "has been praised beyond its desert." The critic of The Telegraph says: "It is not an ideal conception, the name being evidently adopted as an afterthought for exhibition purposes; it is a piece of portraiture, and, as portraiture, it lacks expression, individuality, character."

MR. FRANCIS S. KINNEY made a gift of \$1000 to the Fine Arts Society, of which he has been made a "patron."

MR. EPHRAIM KEYSER has made a statue of the late President Chester Arthur, to be a gift to the city by some personal admirers of the latter; but the New York Park Commissioners have not yet decided where to erect it. The statue, which is to be in bronze, is in a standing position. It is nine feet high and the pedestal is to be ten feet high. A bronze nymph, about six feet tall, is to hold in her hands a globe containing an electric light.

AT the sale of the pictures of the late Baroness de Gumbourg in Paris, Troyon's famous picture "Le Pâturage en Touraine" brought \$14,650.

MR. JULES GOODMAN, who has forsaken New York for London, is painting some interesting studies of the holiday-making Cockney on Hampstead Heath.

MADAME MEISSONIER, widow of the late painter, has refused to lend any of his pictures in her possession to the exhibition of the painter's works held at the Parisian galleries of M. Georges Petit. She, however, is taking great interest in the exhibition to be held at the Académie des Beaux Arts, and it will receive great support from her. It seems a pity that all the pictures could not have been got together at once, for the price of the tickets to view the collection at the Petit galleries is twenty francs, and purchasers who have bought them a month or more in advance, on the understanding that there would be only one exhibition, and that a great one, think that this large price should include admission to both exhibitions. Naturally the managers of the Académie will not agree to this, and therefore there is much ill feeling on both sides.

THE collection of Doré's pictures which is now on exhibition in the Carnegie Music Hall building is nearing the close of its visit to New York. The pictures, it is announced, will shortly go to Chicago, where they will be on exhibition during the World's Fair.

THE pictures from Philadelphia and the South intended for the World's Fair at Chicago were exhibited in the Academy of Fine Arts, Philadelphia, from January 16th to February 4th. For this reason it has been decided that no annual exhibition shall be held during the present season in the Academy, and the jury of selection has been invited to serve in 1893-94.

WE have received from Messrs. Ticknor & Co. a very good likeness of the late Phillips Brooks, etched by Mr. Charles A. Walker from a recent photograph. The price of proofs on Japan paper is \$5, on India paper, \$2.50, and ordinary impressions cost \$1.

MESSRS. L. PRANG & Co. will hardly retain their reputation as publishers of artistic color pictures if they turn out any more of the kind before us. The "fine art picture 'Looking Upward,'" so far as we can discover, has no art in it. Did we not see the name of an author attached to it, we should take it for an enlarged photograph. The Easter cards, we presume, must be acceptable to a certain class of the public or else they would not be published, but it is hard to conceive how any person of taste would want to possess them. The only one that calls for a good word is in book form, and entitled "Violets," by Florence Wales. We are afraid these comments may sound unkind, but in former times we have been enabled to say so many complimentary things about the productions of this well-known firm, that we must be pardoned for now speaking the truth, however harsh it may sound.

THOSE who have before them the delightful task of fitting up a new summer home this year, or freshening an old one, have ample choice in the spring goods to be found in all the large stores. The dark-colored and heavy materials are overhung by others light in color and weight, whose tones suggest coolness. In silks the opalescent and changeable hues are prominent. Chief among the purely summer goods are the long spotted white muslin curtains, to which the latest fashion has added plain white frilled ruffles, which are a great improvement. The pattern of the former is in large rounds, or simple conventional forms. The same styles are shown in lace, but these are not so effective, though more expensive, costing from \$11 to \$16 a pair, while the muslin ones cost only from \$3 to \$5. These curtains are to be found at all the dealers, and are just the thing for bedrooms or the parlors of simple cottages.

At Hilton & Hughes' is a large collection of jute goods, which are now very much used for couch coverings, especially in summer, as they are only thrown over the couch, not fastened to it. Thus they can be easily shaken and kept free from dust. At the same store was a new importation—some beautiful pieces of satin damask, for those who can pay from \$9 to \$15 a yard. They did not combine more than three light colors, and the material also was light in weight and in design, which is French Renaissance. This style prevails in all the branches of decoration, both in furniture and textile fabrics, and will undoubtedly last all summer, as it is especially suitable for light effects. At both this store and at Stern's is to be seen a new kind of goods, one of the many varieties of silk damask. It is of French manufacture, with a Japanese design. The colors are very harmonious, the effect unique and the price low—\$3.75 a yard. Another design in similar material has a layer of thin silk over a cotton back, the cotton being brought up into the front in a scattered design. The effect of the colors is very quaint. All these silk tapestries are about the same in price. This store had a large collection of down cushions, from silk ones embroidered in gold to those covered with cotton—a new departure sensibly adapted to summer wear and dust. A thin silk, excellent for such cushions, had an odd "hit and miss" effect, like the wrong side of a piece of tapestry. This costs more than the ordinary thin silk, being \$1.25 a yard. A cotton material in gray stripes with a thread of tinsel costs \$1, and would make very good cushion covers.

At O'Neill's and Ehrich's were seen portières in satin damask, on satin derby, a new mixture of silk and linen in light shades, and looking as if it would wear forever. These cost \$17.50 a pair, while there are imitations in linen and cotton which look almost as well, and cost only \$9.50.

WHERE the floral decorations are elaborate nothing is so satisfactory in table ware as white and gold, as almost any color in china is likely to clash with the delicate tints of flowers.

The very latest novelties are the tiny individual salt-cellars of white china, sprayed with roses or forget-me-nots. They cost about \$3 or \$3.50 a dozen. Also new are the dainty Belleek oyster-shells of pale pink and yellow, intended to nestle amid the cracked ice and hold the bivalves when they are served on the half shell.

China in the Dresden effects of dainty sprigs and rococo scroll designs on cream-white grounds seems to be superseding silver and other metals in every possible place. One of the newest is the back of a hair brush in this dainty ware. A hand mirror to go with the brush is also framed in china.

A pretty writing set, comprising inkstand, pen tray, mucilage pot, sponge bowl, stamp box, candlestick and match safe, is of cream-white china, studded with small fleur-de-lis in blue and gold.

The daintiness of the old china, with its white ground sprinkled with little rosebuds or forget-me-nots—the china which our grandmothers loved—seems to lend itself most gracefully to the making of pretty trifles for the desk and toilet-table. It is seen in clover-shaped jewel boxes, pin cases, inkstands, ring stands, thimbles, photograph frames and pen-holders. In the tall banquet lamps it takes on the more elaborate rococo patterns. All these things, including a graceful lamp which had a shaft fourteen inches high supporting an egg-shaped bowl decorated in festoons of tiny roses and gold tracery, were seen at Davis Collamore & Co.'s. This lamp, without the silk shade, was marked \$40.

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